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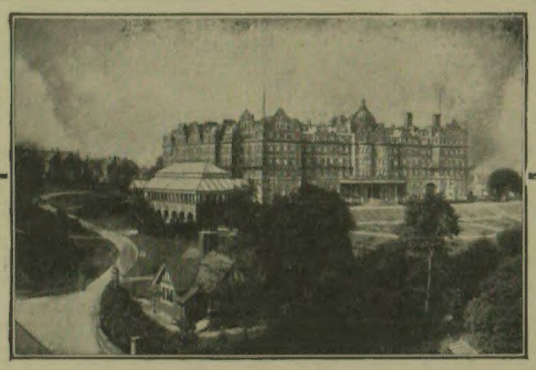
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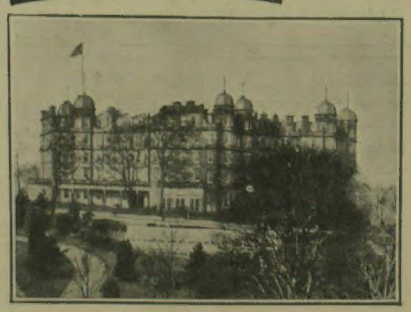
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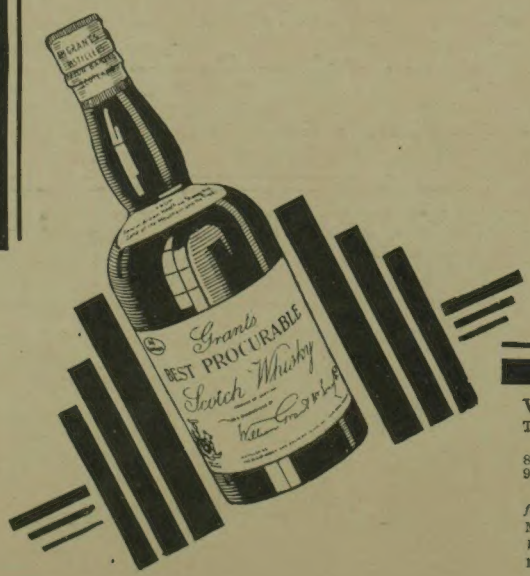
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SATURDAY, JUNE 8, 1929.

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INTENSE INTEREST IN THE "MYSTERY" ELECTION, WITH THE UNKNOWN QUANTITY OF WOMAN'S VOTING POWER FULLY EXERTED FOR THE FIRST TIME: A HUGE CROWD WATCHING RESULTS SCREENED IN TRAFALGAR SQUARE.

The results of the General Election were awaited with intense curiosity, as it provided a more than usually incalculable mystery, owing to the unknown quantity of the new voting power of women, exercised in full strength for the first time. In London, for example, a huge crowd assembled in Trafalgar Square, on the night of Polling Day, May 30, to watch the figures announced on a screen as they came in from constituencies all over the country. The long hours of waiting were beguiled by impromptu humours flashed on the screen by those famous cartoonists, Tom Webster and "Poy," and selections played by Jack Hylton's band. Thousands remained in the Square until the small hours of the morning. On the right is the plinth of the Nelson Column, and in the left background South Africa House.



By G. K. CHESTERTON.

MOST of us must have wondered if we could find a real definition of Vulgarity. For it is generally difficult to destroy, or even to defy, a thing that we cannot define. I suspect, to begin with, that we should discover, in the case of this word, a difficulty that exists with regard to a great many modern words. They were invented after the age of doctrine and definition. They are at best artistic and atmospheric. They have come to stand for strong impressions which are real enough, but to stand for them merely as symbols, sometimes poetical, sometimes arbitrary and accidental. And I rather fancy that, in the case of Vulgarity and other verbal symbols, we should find that the inquiry ended in an odd way. When we had really managed to put into other words the thing we meant by this particular word, we should probably find that it was a very incorrect word for it.

Thus Vulgarity, as a vice which we can all feel rather vividly (I should imagine) in the affairs and fashions around us, is not really connected with the ancient *vulgus*; not even with the *profanum vulgus*. The mob has its own vices, but it is not necessarily vulgar. The mass of mankind has its own weaknesses, but we do not necessarily feel those weaknesses as vulgarising. The particular thing we mean, or at any rate the thing I mean, when I use this word, is something much more subtle and certainly much more poisonous. But I really do not know any other word for it. I could easily give examples of it from the press, but this would be a rather cheap and unfair way of filling this page in this paper. So, with a full sense of the rashness of the experiment, I will make an attempt to state the real nature of the thing I call Vulgarity; and I wish I knew a worse name for it.



THE LEADER OF THE LABOUR PARTY AFTER THE TRIUMPH OF HIS FOLLOWERS: THE RT. HON. J. RAMSAY MACDONALD AT HIS HAMPSTEAD HOME; WITH HIS SON, MALCOLM, WHO WON BASSETLAW, AND HIS DAUGHTER ISHBEL, WHO IS NOW LOOKING FORWARD TO 10, DOWNING STREET.

Mr. MacDonald was returned at Seaham by 35,615 votes, to the 6821 of the Conservative, the 5266 of the Liberal, and the 1431 of the Communist. His son Malcolm won the Bassetlaw Division of Notts for Labour with a majority of 23,681 votes to the Conservative's 16,670. Mr. MacDonald, it will be recalled, became Secretary of the Labour Party in 1900, and held the post for twelve years. He was elected Chairman of the Parliamentary Labour Party in 1922, and also Leader of his Majesty's Opposition; and from January to November 1924 he was Prime Minister, First Lord of the Treasury, and also Secretary of State for Foreign Affairs. He is a member of the Athenæum.

What I mean by Vulgarity is this. When six men stand up and we suddenly see that one of them is a dwarf, we are startled to find him so stunted. We only realise that he is stunted because he is standing up; because he is stretching himself to his full height. When the mind of man stretches itself, in order to show off, and is still stunted, that is the revelation that I mean. It is by the showing off that we see how little there is to show. When somebody tries to impress us, either with his wit or assurance, or knowledge of the world, or power, or grace, or even poetry and ideality, and in the very act of doing so shows he has low ideas of all these things—that is Vulgarity. In other words, a thing is only vulgar when its best is base.

That is why many things commonly called vulgar do not seem to me vulgar at all. The red-nosed comedian, the man who sits on his hat, the joke about the drunken man, these are not the sort of thing of which I am thinking; indeed, they are the very reverse. For the man who sits on his hat is not standing up. The drunkard is not stretching himself; he is (as he will explain) enjoying relaxation. The red-nosed comedian is not pretending to be at his best. These things may have dangers or weaknesses of their own, but they do not indicate that a man is base even at his best. The man who sits on his hat on the stage may be perfectly dignified when he sits on his chair at home, or takes off his hat in church. The red-nosed comedian, when he has hung up his red nose along with his little hat, may be in private life a blend of Bayard and Socrates. We can appeal from Philip drunk to Philip sober. But we can appeal no further, if we find that even Philip sober is a boor and a brute. If he is base at his best, and baser in his attempt to impress us with his best, then we have a certain sensation for which I know no other name. It appears when the man does pretend to be Bayard, and can only manage to be Barnum. It appears when the man does go to church and take off his hat, and seems to care more about the hat than the church. It appears, in short, when there is something about him that seems to debase and flatten everything he touches; and most of all when he touches worthy and exalted things. Thus there is the man who wishes first to prove that he is a gentleman, and only proves two things; first, that he is vulgar enough to prefer being a gentleman to being a man; and second, that he has a hideously stunted and half-witted notion even of being a gentleman. There is the man who wishes to show that he has lived in the best society; and shows even in showing it that he does not know the best society from the worst.

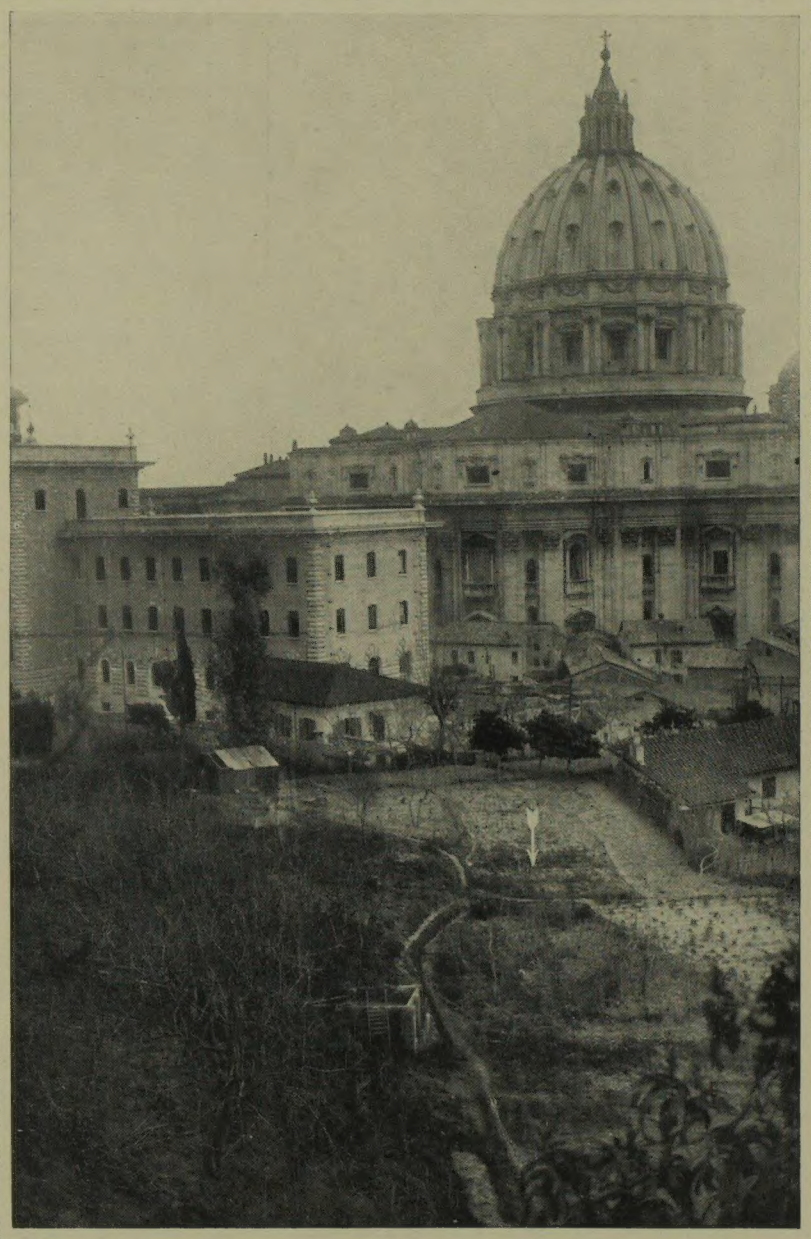
There are any number of lesser and often more excusable examples, but this is the touch that makes the difference. There is the man who is always being tactful without tact. There is the man who jokes loudly and laughs heartily, and so proves that he has no sense of humour. There is the man who talks a great deal about understanding women, and with every word helps us with a ghastly clarity to understand him. There is the man who tells stories of the wonderful affability and friendliness of very rich men he has known, and thereby reveals his secret religion—that rich men are gods and that he is a fortunate favourite of the gods. All these men have the mark that I call for convenience vulgar; the mark that they give us their own moral and spiritual measure by stretching themselves to their full stature. If they had been a little lax and casual and humble, we might never have found them out. If they had not been so clever, we might never have known that they were fools. If they had not been so gentlemanly, we should not have seen that they were cads.

If I have in any faint degree described this indescribable thing, I would ask the reader to run his eye down a large number of current columns, and see whether there is not something hurting our heritage of culture, something all the more vulgar because it is subtle. It is seldom or never indecent, at any rate in England. It would perhaps be less dangerous if it were less decent. It keeps on one side of one line, but its very posture in balancing on that line is offensive. As I have said, in my sense, the notion of going on the spree is not vulgar, but the perpetual implication that everybody is going nowhere except to the best restaurants is vulgar. For Vulgarity is a thing of visions and even ideals; and men are judged by their dreams.

THE POPE ONCE MORE A TEMPORAL RULER: THE VATICAN CITY AND ITS RAILWAY.



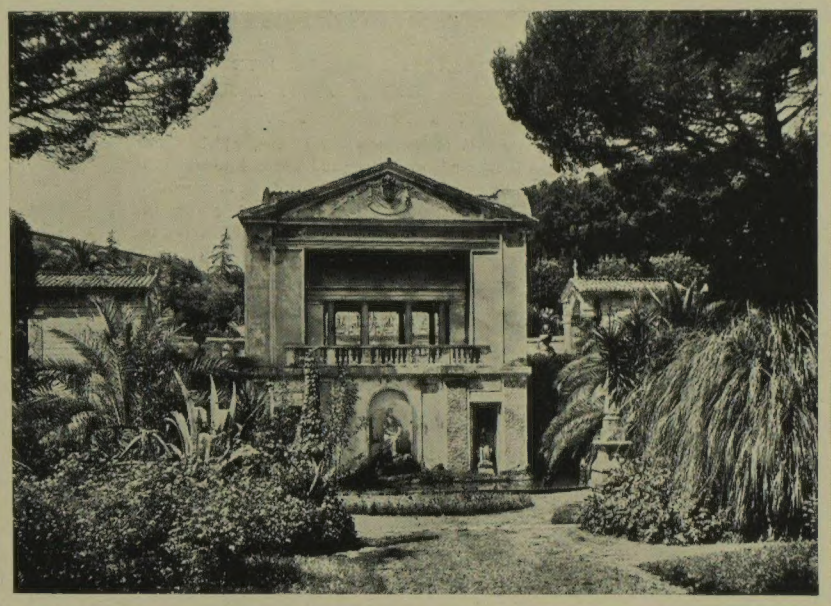
ONE OF THE OUTWARD AND VISIBLE SIGNS THAT THE POPE IS NO LONGER "THE PRISONER OF THE VATICAN": PREPARING THE GROUND FOR THE NEW RAILWAY BETWEEN THE VATICAN CITY AND ST. PETER'S STATION.



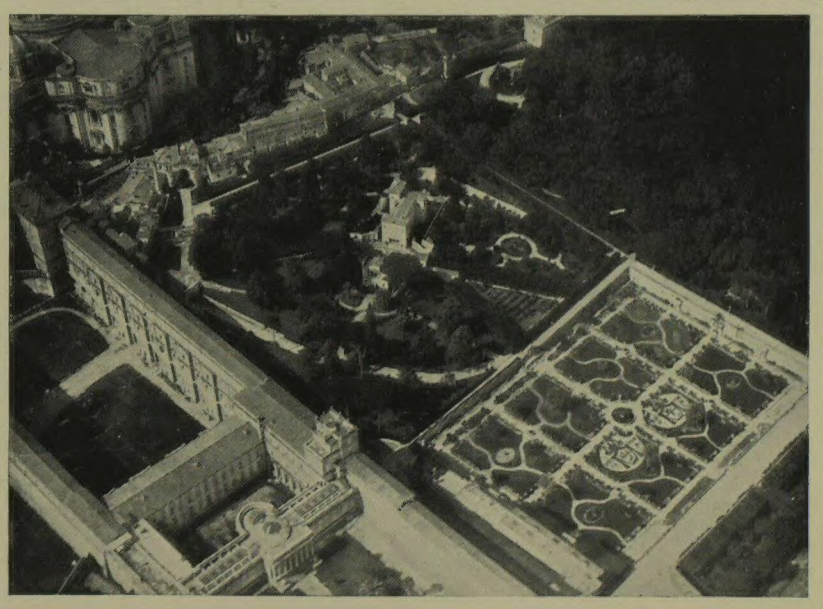
THE LINKING UP OF THE VATICAN CITY AND THE OUTSIDE WORLD: THE SITE OF THE VATICAN STATION OF THE NEW LINE BETWEEN THE VATICAN CITY AND ST. PETER'S STATION (MARKED BY AN ARROW).



FIFTY MINUTES FROM ROME BY TRAIN; AND TO BE USED ONCE MORE AS A PAPAL SUMMER RESIDENCE: CASTEL GANDOLFO, WHICH WAS BUILT BY URBAN VIII. AND HAS HAD EXTRA-TERRITORIALITY SINCE 1871.



IN THE FAMOUS GARDENS OF THE VATICAN CITY: THE SUMMER-HOUSES OF POPE PIUS IV.

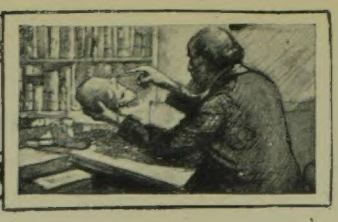


A BEAUTY SPOT IN THE VATICAN CITY: THE VATICAN GARDENS, SEEN FROM THE AIR—IN THE FOREGROUND (ON THE RIGHT) THE ARMS OF POPES PIUS X. AND BENEDICT XV.

In view of the fact that the Italian Senate recently passed in its turn the Bills executing the Treaty of the Lateran, together with its four annexes and also the Concordat signed between the Holy See and the Italian Government on February 11, there is renewed interest in the new Vatican City, and, of course, in the question of the first appearance of his Holiness the Pope outside the precincts of the Vatican. At the moment of writing, it seems likely that this event will have taken place before this issue appears, for it was understood that his Holiness would take a few steps outside the Vatican on the occasion of the Corpus Domini procession in St. Peter's Square on June 6. This meant that the Pope would leave his sedan chair in order that he might carry the Blessed Sacrament from the Basilica of St. Peter's to the Chapel of the Holy Sacrament. For the rest, it may be added that the creation of the Vatican City and the "freeing" of the Pope have meant a number of innovations in connection with Vatican arrangements. For instance, the Holy See is issuing postage stamps for the new city and coins and, further, there will be a special papal train, equipped with chapel, drawing-room car, sleeping-car, and dining-car. In this last connection, a new Vatican railway-station is being built inside the Vatican City, and this will be connected with St. Peter's Station, in Rome. With regard to Castel Gandolfo, it should be said that this was given the right of extra-territoriality by the Law of Guarantees of 1871. In actual fact, it was the summer residence of the Popes until 1870, and in the new circumstances it is being restored and enlarged in order that it may be used by the present Pope.



THE WORLD OF SCIENCE.



CONCERNING THE IRIS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FRIEND of mine, knowing my love of flowers, has just sent me a great bunch of irises—mauve and yellow. Though I have cut one of them to pieces he will, I know, forgive me, for I wanted to see — such is my "satiable curiosity"—how it was made! I do this with almost every flower I get; at least, with all I have hitherto only just admired, as most of us do, for their external beauty on the growing plant. Nevertheless, the sacrifice of a bloom or two for this purpose is well worth while, for one discovers new beauties in what was already beautiful. Believe me, the garden holds an immensely greater interest for us when we come to appreciate the infinitely varied ways in which flowers display their glories.

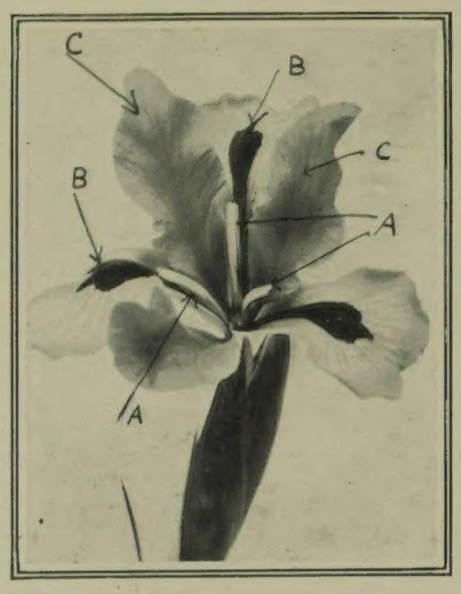


FIG. 1. A MAUVE IRIS, SHOWING THE THREE PETALS, EACH WITH A DARK PATCH, AND THE THREE SEPALS.

By the removal of the petal-like stigma, which forms an inverted trough over the petal opposed to it, each of the three anthers (*AA*) is exposed. These petals, marked by the dark patch (*BB*) (bright yellow in the living flower), and three sepals (*CC*), coloured like petals, are shown.

For the most part, they are fashioned to entice insects to distribute their pollen for them, thereby evading the danger of self-pollination. Where this is borne by the wind there are no "flowers" in the ordinary sense of the term. Some court bees, some butterflies or moths, and some flies of various kinds; and to secure the right agents, as well as to baffle uninvited guests—the "gate-crashers" of Nature—the structure of the flowers is specially modified. Less important, perhaps, is colour, but this is by no means a negligible factor. The lures laid to ensure the visits of these various kinds of insect-visitors are many. Some cater for the pollen-eaters, like the poppy, producing a lavish supply of pollen—the bees need it for their manufacture of wax, for example, but they are also tempted by potent draughts of nectar, stored in little "honey-pots"; others are brought by scents, some of rare fragrance; but others are tempted by odours which, to our nostrils, are offensive, recalling decaying carrion!—an irresistible bait for carrion-flies, and it is their services which are needed.

These various devices are inexplicable until we reflect that, if *all* flowers catered for the same kind of insect, a large proportion would go unfertilised, for there would not be enough insects of suitable type to cope with the task of fertilising while the flowers were in a condition to receive the pollen. So the work has to be distributed between insects of many kinds. Even birds, like the humming-birds and the sun-birds, are drawn into the service. Buttercups just now have spread a cloth of gold over our meadows. Pluck one, and note how it is made up. Beneath those beautifully glazed yellow petals will be found a like number of small green leaves. These are the "sepals." The coloured leaves, which we call the petals, are each provided with a little pocket filled with nectar. Next in order comes a ring of the pollen-bearing "anthers," the precious dust being contained within little thin-walled cases. In the very centre is the "stigma," the female portion of the flower. Its surface is somewhat sticky, so as to hold the pollen placed upon it. As soon as this has established contact, it begins to send down delicate threads, one thread to each pollen-grain, and when these at last come to penetrate the "ovules" they effect fertilisation, and the ovule in due time becomes a "seed."

In some flowers the green sepals, which at first enclose the flower-buds, fall off as soon as the flower opens, as with the poppy. In others they assume the coloration of the petals and form part of the "flower." The iris is one of these. But here, I find, we have some remarkably interesting modifications of the various parts of the flower, which need careful examination before they can be interpreted. For what appear to be three separate flowers are, in fact, but one. As a rule, the anthers form a clearly defined ring by themselves: they may be attached to long stalks, as in the lily, or they may be attached to the walls of the petals in various ways, such as may quickly be discovered by a walk round the garden. But in the iris each anther is enclosed, apparently, between two petals, and between each such anther-enclosing pairs stands a long strap-shaped "petal." As a matter of fact, this "petal" is really a sepal which has assumed the coloration of the true petals.

A reference to the accompanying photographs showing my dissection will make this arrangement clear. In Figs. 1 and 2, it will be noted, all the anthers have been fully exposed. In Fig. 3 the anther is shown resting against what looks like a petal. But this is really a most singularly modified "stigma." In the lily the stigma stands, a tall column, in the very centre of the flower, and terminates in a sticky disc, cut up into three lobes. Here in the iris the stigma takes the form of a petal, and the adhesive surface for the reception of the pollen is limited to the narrow, down-turned shelf situated immediately below, at the base of the two lobes of the apparent petal!

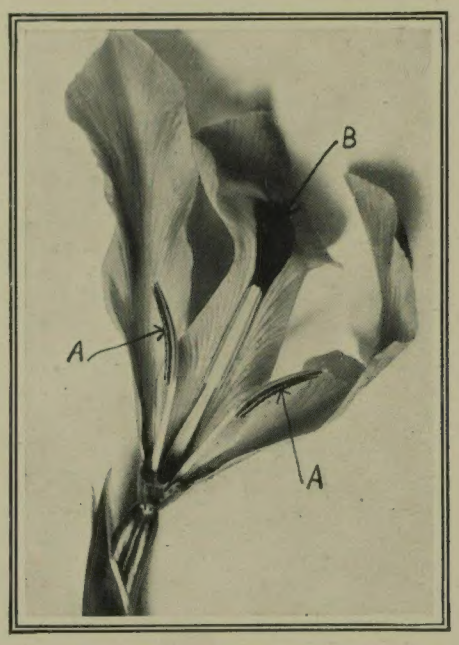


FIG. 2. AFTER REMOVAL OF THE STIGMAS: A MAUVE IRIS WITH THE THREE ANTHERS EXPOSED.

The pollen-bearing surface of the anther (*AA*) faces the bright yellow patch, and is consequently not seen in the central anther, against the black (yellow) patch (*B*) in the petal. This surface is shown in the two anthers, right and left, as two dark bands. One petal and two sepals are shown here.

Examine one of these three seemingly separate flowers on the living plant in the garden (Fig. 4). It takes the form of a long, depressed tube, formed by two closely opposed troughs, one forming the roof of the tube. The edges of these troughs form an outstanding flange down each side. At the end of the tube this "flower" recalls that of the sweet pea, there being two upstanding "standards" and a large lower lobe with a patch of yellow at the base of the standards. Now take hold of this lower lobe and gently pull it downwards. The anther appears as a slender stalk, surmounted by two long narrow bands of pollen sacs. If these have burst, the yellow dust they contain will come off on to the fingers. The stigmatic surface of the stigma will be seen at the base of the two free lobes, forming the "standards" just referred to. This is indeed strangery unlike one's notion of a "stigma."

The bee, in coming for her sip of nectar, which she finds filling two tubes at the very base of the stalk of the anther, alights on the lower lobe or platform, and in passing down rubs off the pollen on to her back. As she wriggles backwards on her way out, the down-turned edge of the stigmatic surface prevents her from leaving any pollen on it; but on the very next tube that she enters this pollen is of necessity rubbed off on to the adhesive surface which faces the entrance.

If a section be cut right through the middle of the swollen green base, as in Fig. 3, from which these three apparently separate flowers radiate, the ovules will be exposed lying within the ovary, arranged around a central column. In transverse section three separate chambers are disclosed, each with its column of ovules. This ovary, later on, when the seeds are ripe, forms the large pod which all of us know so well. If you turn to a text-book of botany it will tell you that the flower of the iris is "lygomorphic: anthers extrorse: the fruit is a trilocular loculicidal capsule." This, of course, is quite true, but somehow these statements of fact do not tend to create an appetite for more of the same kind. Text-books of botany eschew popular language, but there is often an interesting story concealed beneath their formidable phraseology.



FIG. 3. THE STIGMA OF THE IRIS SHAPED LIKE A PETAL (AS SHOWN HERE), WHEN IT FORMS A BACKGROUND FOR THE ANTHER.

The stigma is quite unlike that of ordinary flowers, since in shape and colour it resembles a petal. It forms the upper segment, or roof, of the "tube" of the "flower." The adhesive surface of the stigma is along the upper edge of the narrow ledge crossing the petal immediately below the base of the two free lobes or "standards." The section shows the two holes at the base of the anther for the nectar, and, below, the ovary for the seeds. The letters indicate: (*A*) sepal, (*B*) petal, (*C*) part of a "flower"—side view, (*D*) unopened flower-bud.



FIG. 4. THREE FLOWER-HEADS OF THE SPANISH IRIS (*IRIS ZIPHIUM*), SHOWING THE FLOWERS ENTIRE.

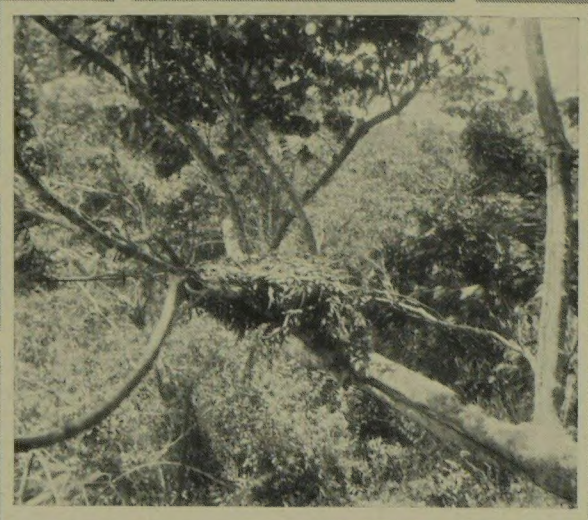
In the three complete flowers shown here, that on the left shows the petal-like stigma from behind. This, with the trough-shaped petal, forms the tube enclosing the anther. Both petal and stigma are seen in side-view on the extreme left, and again on the extreme right of the uppermost flower. The dark patch on the petal was bright yellow, and the rest of the flower was violet. The letters marked on the photograph for purposes of reference indicate: (*A*) standard, (*B*) back of stigma, (*C*) stigma, (*D*) standard of stigma, (*E*) yellow patch, (*F*) petal.

HOW APES SOLVE THE HOUSING PROBLEM: "NESTS" OF CHIMPANZEE AND GORILLA.

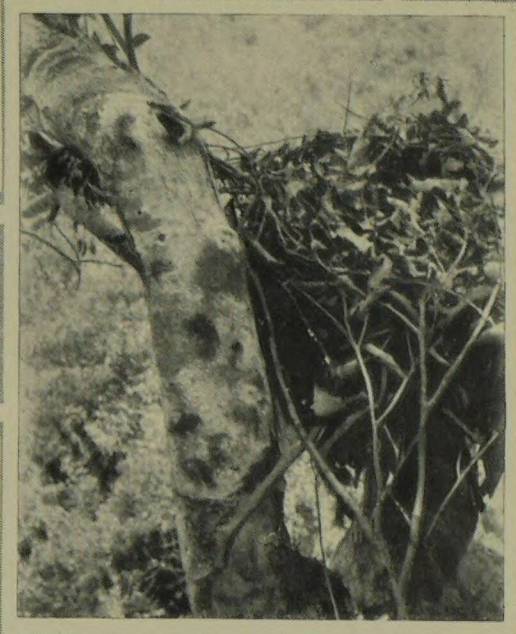
PHOTOGRAPH OF GORILLA NEST BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



THE CHIMPANZEE'S TREE-DWELLING HABITS: TYPICAL NESTS ON BRANCHES IN THE FORESTS OF SIERRA LEONE.



DOES THE CHIMPANZEE BUILD A NEW NEST ALMOST EVERY NIGHT? ONE OF COUNTLESS EXAMPLES IN THE DENSE VEGETATION OF SIERRA LEONE, WEST AFRICA.



A NEARER VIEW OF A TYPICAL CHIMPANZEE NEST, BENEATH WHICH THE MALE OF THE FAMILY IS SAID TO SLEEP AT NIGHT.



"A CHARACTERISTIC GORILLA NEST HOLLOWED OUT IN LUXURIANT VEGETATION AT THE BASE OF A GIANT TREE, AND PROTECTED BY A CANOPY OF PENDENT MOSS AND VINES": A REMARKABLE PHOTOGRAPH TAKEN BY MRS. AKELEY IN THE PARC NATIONAL ALBERT IN THE BELGIAN CONGO.

The three upper photographs come from a correspondent who writes: "My husband, who is out in Sierra Leone on survey work, says that in his district there are chimpanzees. He sees their nests in the trees, and, judging from the quantity of nests, he thinks they must make a new one almost nightly." In the "Royal Natural History" we read: "There seems to be no doubt that chimpanzees build a kind of nest high up in the trees for their families; and it is stated that the male of the family takes up his position for the night beneath the shelter afforded by the nest."——The larger photograph is accompanied by the following note from the Akeley African Hall of the American Museum of Natural History, New York: "Mary L. Jobe Akeley, widow of the African explorer, Carl Akeley, observed and photographed many gorilla nests during the course of the Akeley-Derscheid Mission to the high volcanoes of the Parc National Albert, Belgian Congo. This photograph shows a characteristic gorilla nest, hollowed out in luxuriant vegetation at the base of a giant tree and protected by a canopy of pendent moss and vines." Not only gorillas, but all other forms of animal and plant life, have sanctuary in the Albert Park. Mr. Ben Burbridge, in his fascinating book, "Gorilla—Tracking and Capturing the Ape-Man of Africa" (Harrap), writes: "The camps of the gorillas, occupied only for the space of a night, consisted of large bird-nest-like couches upon the ground. . . . Rarely they house in the hollow openings of trees. On still rarer occasions, while the adult males slept on the ground, the mothers with their young built huge nests in the tallest trees. . . . The reason was evident, for a careful search disclosed the trail of prowling leopards."

PREHISTORIC PERSIA: III. WONDERFUL RELICS OF THE STONE AND BRONGE AGES: NEW LIGHT ON THE ART AFFINITIES OF EARLY CIVILISATIONS.

By Professor ERNST HERZFELD, the Well-known German Archæologist. (See Illustrations on the Opposite Page.)

The following article is the third, and last, of a series of three which Professor Herzfeld has contributed to our pages describing the results of his latest discoveries in Persia. The first article (in our issue of May 25) discussed the relations between Neolithic settlements in Northern Persia and the oldest civilisations of Elam (Susa) and Sumer (Ur and Kish). The second (in our issue of June 1) described some early Bronze Age sites near Nihawand. The illustrations are numbered consecutively from this to the opposite page, to correspond with references in the article.

THE two first civilisations of Elam, represented by the strata known as I. and II. of Susa, are but developments of a widespread civilisation, the cradle of which was the Iranian plateau. This is the conclusion to be drawn from the discoveries of prehistoric remains found mainly in Southern and Central Iran, as, for example, at Persepolis and Nihawand. But prehistoric sites abound everywhere on that plateau. Unfortunately, most of them have been worked only by Teheran antiquity-dealers, without even the most modest sort of scientific observation. Many questions as to the circumstances of the discovery, or the provenance and age of the objects, consequently remain unanswered.

The pottery is not always painted, but in plain monochrome; and it is a noteworthy fact that, wherever painted pottery occurs, monochrome pottery of totally different shapes is found at the same time. The abundance of various wares, shapes, and styles of decoration is astonishing, and a quick glance at them will at once answer one important question—*viz.*, to which of the other most ancient civilisations is the Iranian civilisation most closely related?

There is at first a ceramic ware, found, for instance, at Sāwa and Kumrūd near Kum, at Rhages near Teheran, or at Damghān (Hecatompylos). It is characterised by a red body, dark-red slip, and dark-grey geometric design (Fig. 2). No traces of any kind of primitive wheel or *tournette* are distinguishable; it has been simply kneaded by hand. The best specimens clearly imitate basketry, in shape as well as in design. It is quite possible, though not necessarily so, that this ware belongs to a period prior to the Neolithic pottery of Persepolis and Hecatompylos—*i.e.*, to the Mesolithic age. Fig. 1 shows a large bowl from Nihawand, having a red body, with orange-red slip, outer walls near the rim blackened by smoke, and polished. The great interest of this class of pottery lies in the fact that it is nearly identical with the black and red ware of prehistoric Egypt. Fig. 4 is black, without sheen, a bowl on three legs shaped like the hind-leg and tail of a cow, another Egyptian feature. It would be easy to multiply the similarities with pre-dynastic and early-dynastic Egypt—*e.g.*, a black chalice with a simple polished design on a dull ground.



FIG. 1. A TYPE RESEMBLING THE BLACK AND RED WARE OF PREHISTORIC EGYPT: A LARGE BOWL FROM NIHAWAND, WITH RED BODY AND ORANGE-RED SLIP, PARTLY BLACKENED BY SMOKE, AND POLISHED.



FIG. 2. SHOWING NO TRACES OF A POTTER'S WHEEL, BUT MOULDED BY HAND: A VESSEL OF A TYPE (PERHAPS MESOLITHIC) CHARACTERISED BY A RED BODY, DARK-RED SLIP, AND DARK-GREY GEOMETRIC DESIGN.

But it is not in this direction that the real affinities lie. There is a goblet in dark black with a high polish that is of a more northern, European shape, and one vase recalls the gold vessels from Maikop in the Caucasus. Another small vase, with a pig-shaped handle, is of Anatolian type. So is the chalice shown in Fig. 11 (opposite page), which is of dark-red clay with polish. A unique piece is the adjoining ring-shaped vessel (Fig 11), which has a diminutive air-hole to permit of its being filled and the contents poured out, a rather ingenious invention.

The very fine large specimens, such as those shown in Fig. 13, in dark grey, and in Fig. 14, in dark-red clay, dispel any doubts about the real character of the North Iranian pottery of the early Bronze Age, for these enormous spouts are distinctly Anatolian. If they had been bought on the European market, instead of being discovered in a mound not far from Teheran, nobody would hesitate to call them Cretan. Of similar type is the bright red lamp (Fig. 12) with its big spout and animal-shaped handle. The opening was once covered by a sieve, and the body has a polished design. There is a large black urn which is not only Anatolian, but European in shape, whereas the large black cup (Fig. 3) on three high legs, and decorated with incised circles, is an isolated piece, the affinities of which could not be made out.

To the same period and the same region belong most of the bronze objects shown in Figs. 5 to 9. The three horse-bits (Figs. 8 and 9) were found at Nihawand. The fine sacrificial shovel (Fig. 7) on whose rim and handle, terminating in a stag's head, stand a number of small stags and deer, comes from the Hamadan region. The pretty little figurines of various animals, reproduced in Figs. 5 and 6, mostly in bronze, some of them in gold, come from different places in Northern Iran.

There remains little doubt that the civilisation of the early Bronze Age in Iran has its closest affinities with the earliest civilisation of Asia Minor.



FIG. 3. A THREE-LEGGED CUP IN DEEP BLACK: AN ISOLATED PIECE, OF UNKNOWN AFFINITIES.

It appears that there existed, at the dawn of history, a homogeneous civilisation, created and developed by peoples of kindred race, which extended from the west of Asia Minor, across the north of Syria and Mesopotamia, Armenia, and the whole Iranian tableland, as far as to the borderlands of India; a civilisation which was opposed to and different from the oldest civilisation of the alluvial plains of the Euphrates and Tigris basin—namely, that of the Sumerians. (We may add that the Sumerian civilisation is known largely through the discoveries made at Kish and Mr. Leonard Woolley's recent work at Ur.)



FIG. 4. ON THREE LEGS REPRESENTING HIND-LEGS AND TAIL OF A COW—AN EGYPTIAN FEATURE: A PERSIAN BOWL OF A DULL BLACK COLOUR.

ANIMAL DESIGN IN PREHISTORIC PERSIAN ART:
REMARKABLE BRONZE AGE RELICS.

PHOTOGRAPHS BY PROFESSOR ERNST HERZFELD. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

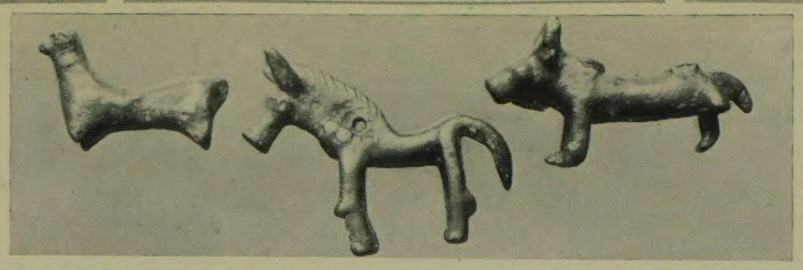


FIG. 5. A "DERBY WINNER" OF PREHISTORIC PERSIA? CURIOUS FIGURINES OF A HORSE AND OTHER ANIMALS, IN BRONZE OR GOLD.

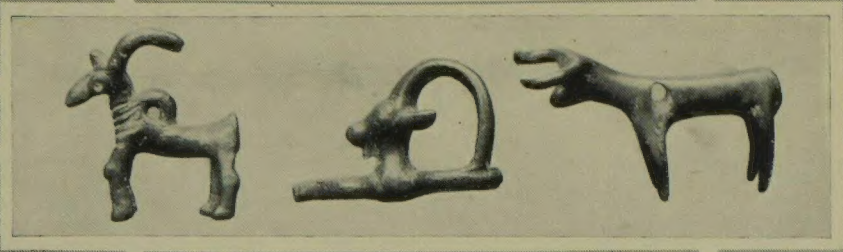


FIG. 6. PERFORATED FOR SUSPENSION AS PERSONAL MASCOTS? BRONZE AGE ANIMAL FIGURINES, INCLUDING A COW, FROM NORTHERN PERSIA.

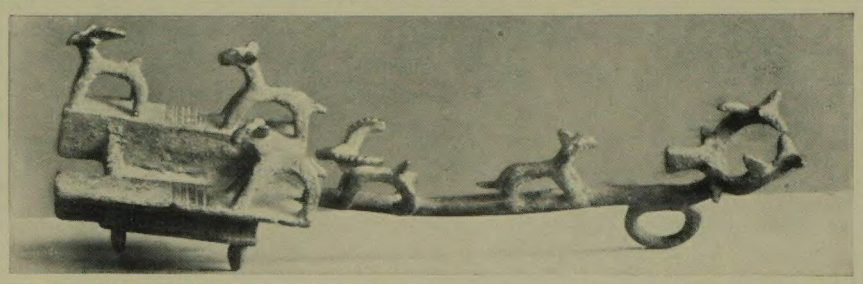


FIG. 7. DECORATED WITH FIGURES OF DEER, THE HANDLE TERMINATING IN AN ANTLERED STAG'S HEAD: A FINE SACRIFICIAL SHOVEL FROM THE HAMADAN REGION.

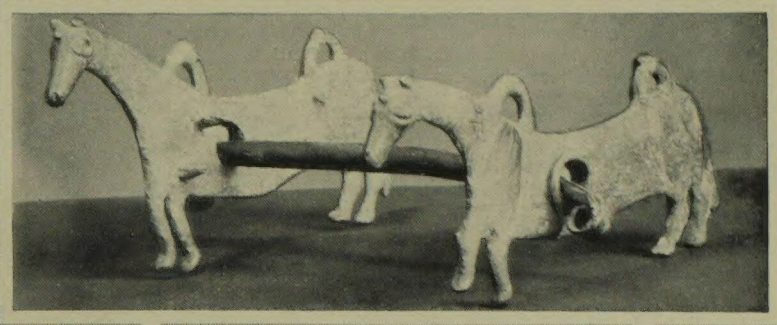


FIG. 8. A HORSE-BIT OF APPROPRIATE DESIGN: A DECORATIVE EXAMPLE OF PREHISTORIC PERSIAN BRONZE-WORK FROM THE NIHAWAND REGION.

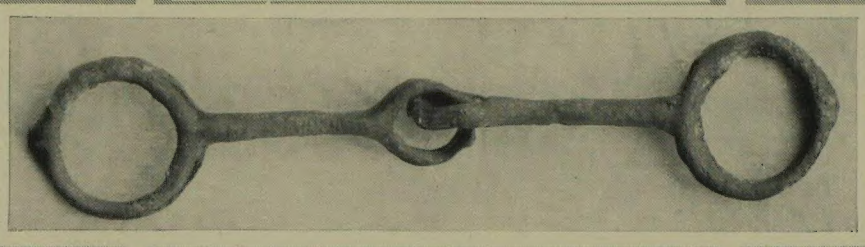


FIG. 9. A HORSE-BIT OF A PLAINER TYPE: A SPECIMEN OF BRONZE AGE METAL-WORK FOUND ON A PREHISTORIC SITE AT NIHAWAND.

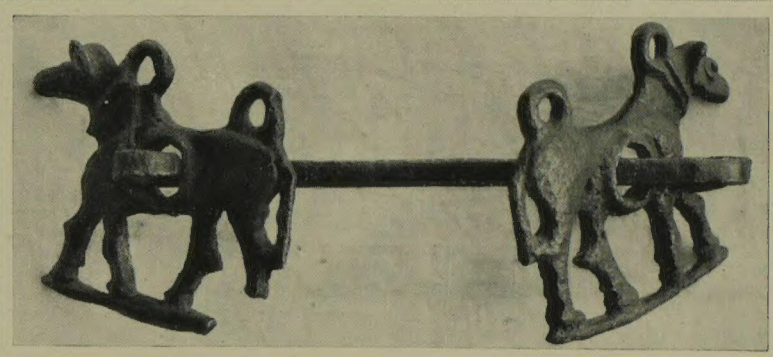


FIG. 10. ANOTHER HORSE-BIT FROM NIHAWAND: AN INTERESTING EXAMPLE OF PREHISTORIC ARTISTRY IN HARNESS-MAKING FROM PERSIA.

FIG. 11. A UNIQUE RING-SHAPED VESSEL, WITH A NARROW HOLE FOR LIQUID; AND A POLISHED DARK-RED CHALICE OF ANATOLIAN TYPE.





FIG. 12. WITH ANIMAL-SHAPED HANDLE AND LARGE SPOUT COVERED BY A SIEVE: A LIGHT-RED LAMP, AKIN TO ANATOLIAN OR CRETAN TYPES.



FIG 13. WITH A HUGE SPOUT OF DISTINCTLY ANATOLIAN TYPE: A VESSEL OF DARK-GREY CLAY—A SIGNIFICANT EXAMPLE OF EARLY BRONZE AGE POTTERY IN NORTH PERSIA.

FIG. 14. CERTAIN TO BE CALLED "CRETAN" IF IT HAD NOT BEEN DISCOVERED IN A MOUND NEAR TEHERAN ANOTHER SPECIMEN OF THE BIG-SPOUTED EARLY BRONZE AGE PERSIAN POTTERY.



The remarkable fondness for animal designs shown by the prehistoric metal-workers and potters of the early Bronze Age in Northern Persia is well exemplified in these photographs, which illustrate Professor Herzfeld's interesting article on the opposite page describing some of his latest discoveries. The photographs, it may be noted, are numbered to correspond with his references to the particular objects shown. Professor Herzfeld is concerned to point out the artistic affinities, in shape and design, between this art and those of other regions. His conclusion is that, at the dawn of history, there existed a homogeneous civilisation, extending from the west of Asia Minor, across Northern Syria, Mesopotamia, Armenia, and the whole Iranian or Persian plateau, as far as the borders of India, and that this civilisation was distinct from that of the Sumerians (represented by the discoveries at Ur and Kish), which was the oldest culture located on the alluvial plains of the Tigris and Euphrates. As an example of affinities in Persian pottery of the Bronze Age, he points especially to the two vessels shown in Figs. 13 and 14, which, he says, would undoubtedly have been called Cretan if they had been acquired in Europe instead of having been discovered in a mound near Teheran.

BOOKS OF THE DAY.

AS I compose myself to produce my weekly tale of script, the day invites to far other things—

Not with blinded eyesight poring over miserable books,

but roaming over the hills and far away, entranced by the beauty of nature and the architecture of man. Such delights being denied to me at the moment, the next best thing is to enjoy them vicariously through other eyes. Accordingly I have chosen for review this week a group of books which, among them, describe various attractive open-air pursuits.

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Few professions afford such opportunities for seeing the world and enjoying nature as does that of the artist, and of this fact there is abundant evidence in a fascinating book that now lies before me, namely, "A HISTORY OF BRITISH WATER COLOUR PAINTING." By H. M. Cundall, I.S.O., F.S.A., formerly Keeper of the Department of Paintings, Victoria and Albert Museum. With Foreword by Sir Herbert Hughes-Stanton, R.A., President of the Royal Society of Painters in Water Colours. Second Edition. Revised and enlarged. With sixty-four Plates in Colour. (Batsford; 25s.)

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Mr. Cundall's book is a well-known standard volume, first published twenty years ago, which he has now brought thoroughly up to date. Ten new illustrations have been added to the original fifty-four, and there are many more entries in the biographical list, which now gives details of some 600 artists. The beautiful reproductions of representative works illustrate the course of water-colour painting in England, as traced by the author, from the early miniaturists to the twentieth century. Though he does not deal with the work of living artists, he includes such famous modern names as those of Sargent, Charles Sims, Ambrose McEvoy, and Cayley Robinson.

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Apart from its value as a complete and authoritative work of reference in its special subject, the book forms a delightful picture gallery of the best British work in water-colours. I notice, by the way, several references to *The Illustrated London News* as having encouraged the development of the art by publishing examples of such painters as Birket Foster, John Leech, Sir John Gilbert, H. G. Hine, E. M. Wimperis, and Samuel Read. The topographical and travel interest of the pictures reproduced has a wide range, from Kurdistan to Cairo, and from Venice to the Rickmansworth Canal. This last locality has associations with later items on my list, as also has Paul Sandby's "View of Eton College."

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Meanwhile, I find more envy-provoking evidence of that freedom of movement open to the artistic career in another charming volume of reproductions, "ETCHINGS AND DRY-POINTS." By S. Tushingham. (Connell, 47, Old Bond Street; 7s. 6d.) Mr. Sidney Tushingham takes us rambling at large in Italy and Spain, with occasional glimpses of our own land, as at Lincoln and Hampton Court. His favourite themes are beautiful buildings and happy children, sometimes separate, but more often combined in a figure group against an architectural background. His work is marked by meticulous fidelity to detail, without loss of atmosphere, and by powerful contrasts of light and shade in the sun-steeped cities of the South. Mr. Malcolm Salaman has contributed an introductory appreciation.

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Spiritually, if not locally, akin to many of Mr. Tushingham's subjects are the places and people described in "SOME ITALIAN SCENES AND FESTIVALS." By Thomas Ashby, D.Litt., F.S.A., late Director of the British School at Rome. With twenty-six Illustrations. (Methuen; 6s.) Dr. Ashby, whose name is familiar to our readers from his articles on archæological discoveries in Italy, has given here a picturesque account of old world fêtes and ceremonies—often sprung from pagan or prehistoric origins—in out-of-the-way towns and villages, both in Italy itself and in Sardinia. There are incidental allusions also to Roman antiquities, and, as a classical person, I am particularly interested in his description of a visit to "the remains of Horace's Sabine farm, excavated a few years ago and only quite recently fully described."

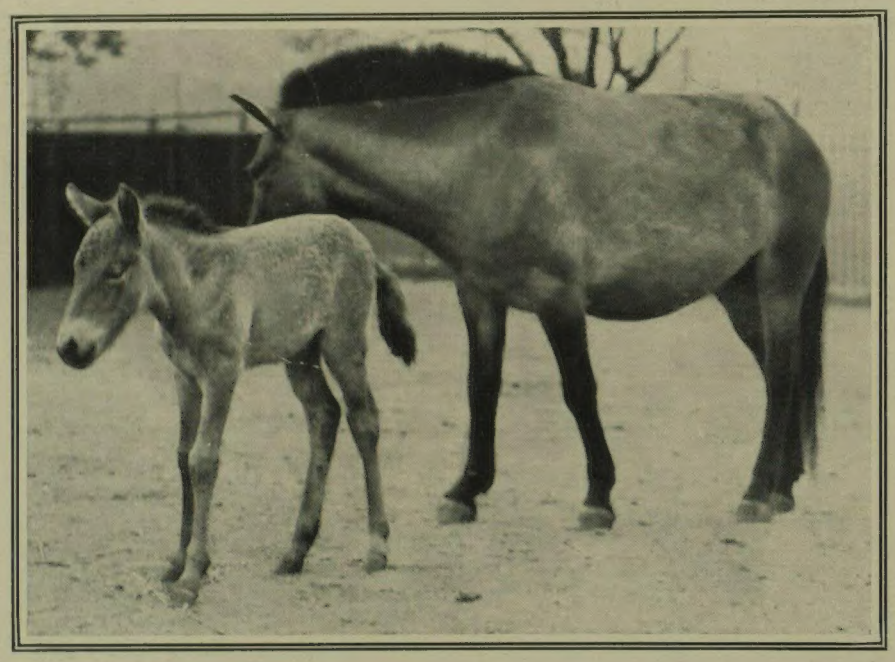
. . . . . .

Mention of Dr. Ashby's alluring little excursion along antiquarian bypaths ushers in a severer volume connected with an archæological institution parallel to that over which he formerly presided. While he was concerned with "the grandeur that was Rome," it is "the glory that was Greece" whereof newly discovered relics are recorded in "THE ANNUAL OF THE BRITISH SCHOOL AT ATHENS." No. XXVIII. Session, 1926-7. Illustrated with numerous Photographs and Drawings. (Printed for the subscribers and sold on their behalf by Macmillan and Co.; £3 3s.) The very fruitful digging season here chronicled covers important excavations at Sparta, in the theatre and nymphæum, and on the acropolis, with the pottery and bronzes found; as well as researches at Haliartos, Vardaroftsa, a prehistoric site in Macedonia, and the Mavro Spelio cemetery at Knossos. This report represents a very valuable contribution to Greek archæology, and reflects the highest credit on the Director of the School, Mr. A. M. Woodward, F.S.A., and his staff.



A UNIQUE BIRTH AT THE "ZOO": TWO YOUNG BLACK KITES (RECENTLY HATCHED) IN THEIR NEST—PROBABLY THE FIRST OF THESE BIRDS BRED IN CAPTIVITY.

A pair of black kites recently nested in the gulls' aviary at the Zoological Gardens, and two young ones have been reared. The nest is in an ash tree, about 20 ft. from the ground, and the photograph shows the nestlings at the age of about four weeks. This event is unique in the London "Zoo," and is probably the first instance of these birds being successfully bred in captivity. The black kite is a migrant, ranging through Central and Southern Europe and as far as China. It winters in Africa.—[*Copyright Photograph by D. Seth-Smith.*]



AN INTERESTING EVENT AT THE "ZOO": A FEMALE FOAL OF THE MONGOLIAN (OR PRJEVALSKI'S) WILD HORSE (THE ONLY SPECIES OF HORSE THAT IS REALLY WILD) RECENTLY BORN IN THE GARDENS.

Prjevalski's wild horse, found only in the remotest parts of Mongolia, is the only true wild horse now existing anywhere in the world, all the others being descendants of escaped domesticated horses. Several other interesting births have taken place at the "Zoo" this year, besides those here illustrated. A young yak, for example, was born early this month. Its coloration was described by Mr. W. P. Pycraft in his "World of Science" article in our issue of May 25. Last February a mountain zebra colt was born in the Gardens, and a few days ago a baby Canadian beaver.

Copyright Photograph by D. Seth-Smith.

A shining example of the art of rendering learned research acceptable and pleasing to the multitude, without loss of dignity or scholarship, is provided in "PRIVATE LETTERS, PAGAN AND CHRISTIAN." An Anthology of Greek and Roman Private Letters from the fifth century before Christ to the fifth century of our Era. Selected by Dorothy Brooke (Benn; 15s.). Here we have a most delightful collection of letters culled from many sources, and chosen mainly for their intimate and spontaneous character, whether the writer be a celebrity or otherwise. Some are early Greek, but the bulk of them belong to the Roman Empire, emanating especially from Rome itself, and Egypt; and there is a long and interesting section of chatty letters from the Saints to their friends. Literary epistles, such as those of Horace, are not included, but there is a delicious personal letter to the poet from the Emperor Augustus, who writes: "Onysius brought me a little book of yours on which I am looking kindly, as it seems to apologise for its diminutive size. I really believe you are afraid of your books being bigger than you are; but what you lack in stature you make up in girth."

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One very interesting point about all these letters is the material on which they were written. The fact that "in the Roman age (as Lady Brooke says in her admirable introduction) letter-writing was almost a disease" was due in part to the well-organised system of Imperial communications and partly to the plentiful supply of papyrus paper from Egypt. "By the first century A.D. paper was nearly as common at Rome as it is now, though dearer, and less readily destroyed. There was parcel paper, paper for letters, bills, and books. . . . Old letters, or the unsuccessful efforts of poet and author, carried the meat and the fish home from the shop, and no doubt lit the fire." In Egypt, of course, paper was cheaper still, and therefore more widely used for letter-writing.

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A classical example of an epistolary duel in verse, which anyhow would fall beyond the scope of Lady Brooke's collection, by reason of its later date, is recalled by "DANTE'S ECLOGUES." (The poetical correspondence between Dante and Giovanni del Virgilio.) Translated from the Latin into English Blank Verse by Wilmon Brewer (The Cornhill Publishing Company, Boston, U.S.A.). The author of this dainty little book, which is illustrated by two photographs of a striking portrait head of Dante, offers a freer version than those of previous translators, to win the general reader. His verse is very graceful and charming, and he adds an interesting essay on the importance of Dante's Eclogues as initiating a revival of pastoral literature. Dante's correspondent, Virgilio, voices the contemporary opposition to the poet's use of the vernacular in "The Divine Comedy," instead of the customary Latin, but these eclogues were written in Latin. Although with "The Divine Comedy," as Mr. Brewer points out, Dante laid the foundation of literature in modern languages, Latin continued to prevail long after his time. Milton even thought of using it for "Paradise Lost."

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Milton's cottage at Chalfont St. Giles, where he lived in retreat from the Great Plague, in 1665, and where he gave his friend Thomas Ellwood the just-completed manuscript of "Paradise Lost," figures in a delightful book called "THE PENN COUNTRY AND THE CHILTERNS." By Ralph M. Robinson. With Illustrations (including coloured Frontispiece and many beautiful Drawings) by C. J. Bathurst. (Lane; 15s.). The author, who knows his ground thoroughly, has planned the book as a series of walks. I know a good many of them, and I should like to dilate on the charm of his descriptions and allusions, but space forbids. I will merely mention, in view of a previous remark, that William Penn was married, in 1672, "in ye parish of Rickmansworth—in ye county of Hertford." This leads me to another volume which is far more interesting than its title suggests, namely, "HERTFORDSHIRE COUNTY RECORDS. VOL. V.", a Calendar to the Session Books—1619 to 1657. Compiled by William Le Hardy, M.C., F.S.A. (Published for the County Council by Sir Charles Longmore—Clerk of the Peace for Hertfordshire; 10s.). It casts many curious side lights on the social life and judicial practices of the times.

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Several other attractive books, more or less imbued with the spirit of place, or with the spirit of reflection, may be warmly recommended to readers of the same type. Memories and impressions of the premier public school, conveyed in "SHADES OF ETON." By Percy Lubbock (Cape; 7s. 6d.), will attract not only Etonians, but all who are concerned with education. Another description of Eton of the same period, probably unique as being written in French by an Englishwoman for a French journal, occurs in "LANDMARKS." A Reprint of some Essays and other Pieces. By Lady Bell, D.B.E. (Benn; 10s. 6d.). The other pieces include a study (also in French) of Dr. Arnold and an appreciation (in English) of Mrs. Humphry Ward. Mrs. Ward's home at Aldbury, a house named Stocks, where she wrote many of her novels, is referred to in the above-mentioned book on the Penn country. The practical details of architecture that go to make the exterior charm of a house are explained, and

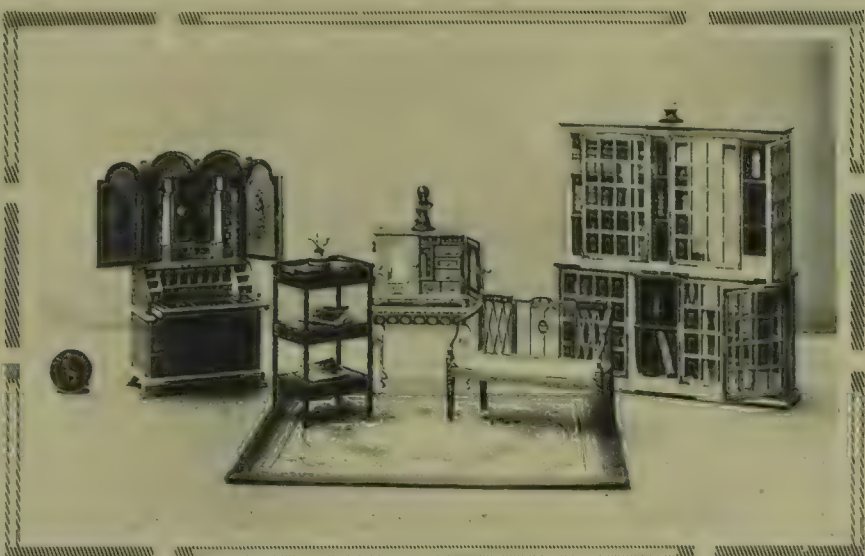
[*Continued on page* 1016.

TITANIA'S PALACE RETURNS TO LONDON: "A MIRACLE OF DESIGN."

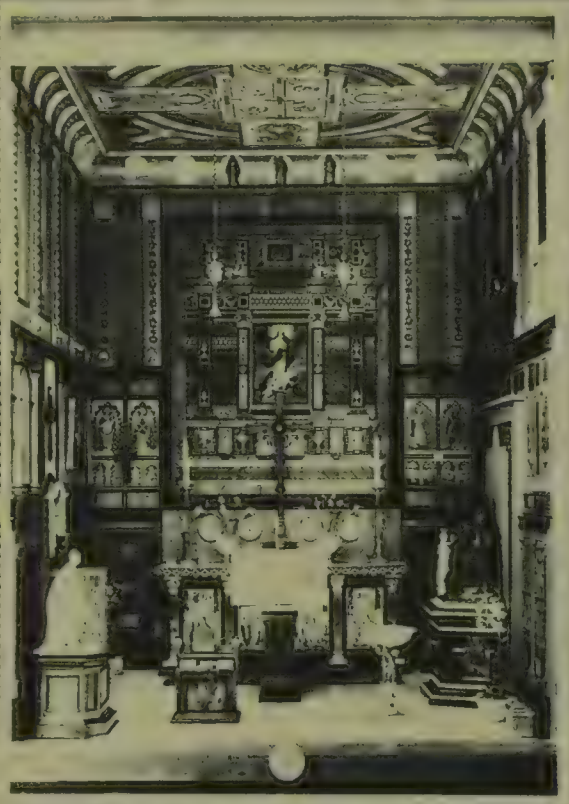
PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS." BY COURTESY OF MAJOR SIR NEVILE WILKINSON.



1. FURNITURE FROM THE ROYAL BEDCHAMBER IN TITANIA'S PALACE: EXQUISITE WORK ON A TINY SCALE (SHOWN BY THE PENNY ON THE LEFT), INCLUDING A YELLOW LACQUER BED INSET WITH CHARLES II. IVORIES.



2. INCLUDING A MINIATURE BOOKCASE CONTAINING 75 BOOKS, PRINTED, BOUND, AND MOSTLY ILLUSTRATED, SOME DATING FROM 1790: FURNITURE FROM TITANIA'S PALACE (THE SIZE INDICATED BY THE PENNY ON THE LEFT).



3. TITANIA'S CHAPEL (THE SIZE SHOWN BY A HALF-CROWN IN CENTRE FOREGROUND): A MIRACLE OF TINY DETAIL, INCLUDING A 17TH-CENTURY FRENCH BRONZE GROUP (RIGHT) FACED (ON LEFT) BY A HOLY FAMILY IN BOXWOOD FROM SOUTH GERMANY (*C.* 1610).

SIR NEVILE WILKINSON'S world-famous miniature mansion, Titania's Palace, a museum-in-little of Italian art, built, decorated, and furnished on a scale of one inch to the foot, has recently returned to London, after a three years' tour in the United States, and is now being exhibited, during June and July, in aid of Middlesex Hospital. It is on view at Messrs. John Lewis's new premises, 242-264, Oxford Street, where it was opened to the public by the Lord Mayor and Lady Mayoress on May 23. This "Palace" and the Queen's Dolls' House (see pages 986-987) are the two most celebrated miniature dolls' houses in the world. Since Titania's Palace was first opened in 1922 by Queen Mary, it has travelled 40,000 miles and collected, in England and America, over £30,000, which has been devoted to charities for the benefit of sick and crippled children. In the United States it visited over 30 cities between New York and San Francisco, and was awarded the gold medal of the Sesquicentennial Exposition at Philadelphia. While most of the proceeds went to American charities of the type mentioned, enough money was sent home to build and equip at the St. Nicholas Hospital for Crippled Children at Pyrford an orthopædic operating wing, opened by the Duchess of York last year. For this autumn Sir Nevile and Lady Beatrix Wilkinson are arranging a tour, with the Palace, to include Salisbury, Bath, Bristol, and possibly Plymouth. Titania's Palace was fully illustrated in our pages on its appearance in 1922, the year of its first public exhibition. Many additions have since been made to its interior treasures. Of the exquisitely minute detail in the furniture and

[*Continued below.*



4. WITH A LITTLE CANNON (CENTRE) MADE IN 1580: THE HALL OF THE GUILDS, SO CALLED BECAUSE THE "PRETTY MAIDS ALL IN A ROW" HOLD SHIELDS OF ANCIENT FLORENTINE GUILDS OF HANDICRAFT (SIZE SHOWN BY THE HALF-CROWN IN CENTRE FOREGROUND).



5. WITH TINY GOLD FIGURES BY BENVENUTO CELLINI ON THE ARMS OF THE THRONE (CENTRE), WHICH CONTAINS THE PEACOCK PENDANT MADE FOR THE EMPRESS EUGÉNIE: WONDERFUL LITTLE FURNITURE AND ORNAMENTS (SIZE SHOWN BY THE PENNY ON THE RIGHT).



6. INCLUDING TINY CHESSMEN, OBERON'S 'CELLO, AND A 17TH-CENTURY GLOBE WITH AUSTRALIA NAMED "NEW HOLLAND," MINIATURE FURNITURE FROM TITANIA'S PALACE (SIZE SHOWN BY THE PENNY ON LEFT).

Continued.]

decoration of Titania's Palace here illustrated, some further particulars may be added to those under the photographs. (1) In the dressing-table (right) every drawer is perfect, dovetailed, and lined with pencil cedar. On the round table is a vase of hyacinths by Miss Beatrice Hindley. The bed stands on an Aubusson carpet of needlework. (2) On the left is a red lacquer bureau decorated in Chinese taste by Sir Nevile Wilkinson. Four of the upper drawers would stand easily on a postage stamp. There are also seen a tiny Italian cabinet, a what-not, and a settee never equalled in delicacy of workmanship. The little globe contains a mariner's compass and a sundial. (3) The reredos, made by Sir Nevile Wilkinson, took four years. The cross is a copy of the Irish 10th-century Cross of Cong. The ceiling design is based on the Book of Kells. (4) The Hall of the Guilds is the ante-room to the Throne Room. (5) The Empress Eugénie's peacock pendant (in the throne) was shown in the Paris Exhitibion of 1858. The throne seat rests on vitrified mastodon bone from Denver, Colorado. The Benvenuto Cellini figures are similar to a pair in the Pierpont Morgan collection. The two cannon are 16th-century Italian miniature models in bronze-gilt. On the right-hand table is a gold vase set with uncut diamonds, from the palace at Mandalay. (6) Oberon's 'cello is a masterpiece by Mr. Withers. The little French bureau came from Paris.

WALL-PAINTINGS IN THE QUEEN'S DOLLS' HOUSE ROOM AT WINDSOR CASTLE.



HOLYROOD PALACE: A WALL-PAINTING WITH HERALDIC EMBLEMS.



QUEEN MARY'S COAT-OF-ARMS: ONE OF MR. PHILIP CONNARD'S WALL-PAINTINGS.



AT THE BELVEDERE TOWER OF WINDSOR CASTLE: A SCENE OF BYGONE DAYS.



HERNE THE HUNTER IN WINDSOR FOREST: A VISION OF THE ANTLERED GHOST.

ST. JAMES'S PALACE; WITH A SWORD DUEL IN PROGRESS IN THE FOREGROUND





BUCKINGHAM PALACE: A VIEW OF THE BACK FROM THE GARDENS.

HAMPTON COURT—WOLSEY'S TOWER: WOLSEY WITH HENRY VIII. (ON THE LEFT); AND VISITORS OF LATER DAYS.



The Queen's Dolls' House, it may be recalled, was presented to her Majesty some years ago, and was one of the most popular exhibits in the British Empire Exhibition at Wembley. Since then a room has been specially arranged for it at Windsor Castle. The Dolls' House is a typical modern mansion on a Lilliputian scale, with all the usual furniture and accessories, including pictures, library, gardens, motor-cars, lawn-mower, perambulator, piano, gramophones, and so on. In its modernity it forms an interesting contrast to Titania's Palace (illustrated on page 985 of this number), which is designed as a museum-in-little of Italian art. These two structures are the most famous miniature buildings in the world. We illustrate here the charming set of wall-paintings which Mr. Philip Connard, R.A., has executed for her Majesty on the walls of the Queen's Dolls' House Room in Windsor Castle. The Queen herself chose the subjects, which represent various royal palaces, and took the greatest interest in the work as it progressed. Mr. Connard began his task last year, and completed it in two separate periods of three months each. The paintings are done direct on to the plaster of the walls in wax paint, above a dado about six feet high. They run successively all round the room, except where the door and windows make divisions, but there is no continuous story. The room is, roughly, about 37 ft long by 30 ft. wide, with rounded corners. The whole of one end wall is occupied by the picture of Windsor Castle, and it is faced at the other end by that of

[Continued opposite.

A FAMOUS ARTIST'S WORK FROM HER MAJESTY'S OWN SUGGESTIONS.



"WINDSOR CASTLE": THE CENTRAL PORTION (ABOUT 27 FT. LONG) OF A WALL-PAINTING BY MR. PHILIP CONNARD, R.A., OCCUPYING ONE END-WALL IN THE QUEEN'S DOLLS' HOUSE ROOM AT WINDSOR CASTLE.



"HAMPTON COURT": THE CENTRAL PORTION OF MR. PHILIP CONNARD'S WALL-PAINTING ON THE OTHER END-WALL IN THE QUEEN'S DOLLS' HOUSE ROOM AT WINDSOR CASTLE, FACING THAT SHOWN ABOVE.

Continued.]

Hampton Court. Our reproductions show the central portion (about 27 ft.) of these two paintings. The wall divided by the door has, on one side of it, the picture of St. James's Palace and, on the other side, that of Buckingham Palace. The wall opposite the door is broken by three bay windows, and between them are paintings of the Belvedere Tower, Windsor Great Park, Holyrood, maps of Windsor and Hampton Court, and the Queen's Coat-of-Arms. The full story of the exquisite little structure which the room adorned by these paintings was designed to house is told in "The Book of the Queen's Dolls' House," edited by the late Mr. A. C. Benson and Sir Laurence Weaver, and published by Messrs. Methuen. "The house which is here described from attic to basement by various experts and connoisseurs (we read in the Introduction), the Queen's Dolls' House, as her Majesty graciously permits it to be called, is the combined work of many loyal hands and heads and hearts, and owes its origin, as all honest gifts should do, to a very natural human desire to sum up and express in an appropriate form a deep and widespread emotion which has as much to do with affection as with respect and loyalty. . . . A further purpose in the minds of those who designed, constructed, and furnished the Queen's Dolls' House was to present to her Majesty a little model of a house of the twentieth century which should be fitted up with perfect fidelity, down to the smallest details, so as to represent as closely and minutely as possible a genuine and complete example of a domestic interior with all the household arrangements characteristic of the daily life of the present time."

AN AMERICAN PLAYS "CRUSOE"—AND "COLUMBUS."

BEING AN APPRECIATION OF

*"COMBING THE CARIBBEES": By HARRY L. FOSTER.**

(PUBLISHED BY JOHN LANE, THE BODLEY HEAD.)

ONCE upon a time, the street that is called Chandos was known as the Caribbee Islands: this from its "straits" and the mizmaziness of its thieves' passages! The world has been transformed since then—even slowly-changing London. That is a mere truism. It is well, however, to repeat it at intervals: even in these days of the rapid communications that disrupt old manners, few realise how universal the remodelling has been—from China to Peru.

None now would use The Caribbees as a synonym for a rogues' Alsatia, a sanctuary for sinners. The "protecting" nations most certainly cannot be accused of encouraging the law-breaker, and if, naturally enough, they consider their own interests, their strategic positions, and their trade, they also labour for the welfare of the natives; as far as may be, turning lethargy into life and Revolution into an organised and tolerant citizenship. Intentions are honourable, to whatever degree ways of wooing and winning may be at variance. Mr. Foster, an American who is too able, too cosmopolitan, to be a one-hundred-per-center all the while, is concerned in the main with France, Great Britain, and the United States. He dallies with the Dutch on Curaçao; the oil refineries dealing with the precious product of Maracaibo; the farm of South African ostriches owned by Meinherr Lens; the drinking-water reclaimed from the ocean; the growing of the bitter orange whose peel goes to the making of the famous cordial; the general amenities of a tiny Netherlands on a "desert" island; but it is of the others that he has most to say.

He sums up thus: "The French, in Guadeloupe and Martinique, chum on terms of comradeship with their black protégés. They leave the islands dirty and unsanitary, yet command the friendship, if not the respect, of the natives. The English, in Barbados and Trinidad, are absolute rulers, who hold themselves completely aloof from those they rule. They are frankly and honestly so imperialistic that no one questions their authority. The Americans try to steer a middle course, and make an utter failure of it. Their protégés, in every case, are an alien folk, whose speech, whose thought, whose mode of life, are different from our own. In their adoption by Uncle Sam, they have never been consulted. And no one, however improvident he may know himself to be, quite likes the self-constituted big brother who takes charge of his bank account and says, 'Now I 'm going to help you, my dear little boy, by spending your money for you.' Our hypocrisy never fools them. Yet one hears fewer protests from the islanders when relief ships speed to their rescue."



A SIMPLE FASHION FOR AN URCHIN OF HAITI! A GIRL CLAD IN A CEMENT-SACK!

Reproduced from "Combing the Caribbees," by Courtesy of the Publishers, Messrs. John Lane, The Bodley Head.

So much by way of a divergence from the chief motif of "Combing the Caribbees." The author set out to write a guide-book, "a chatty and casual sort of volume, but one for conventional travellers." He has done more; but it must be repeated that his "tale" does not pretend to be a political treatise. The reader will not, it is true, discover it to be related to Baedeker, but he will have in it an excellent cicerone and companion.

Fortunately, arrangements went awry when Mr. Foster sought to follow the itinerary he had plotted. Playing "Robinson Crusoe" at red-taped, smelly, laughing Basse Terre, with the connivance of the embarrassingly "mos' respectable lady" Vinita, the exploring spirit, and a few francs, he tired of the local "Fridays" and "hit the trail" to Grande Terre, expecting to catch a boat at marketing Pointe-à-Pitre. There he saw the raucous revelries of Mardi Gras; but the ship that had been scheduled to arrive proved to be H.M.S. *Colombo* on a courtesy visit!

There was nothing to do but accept a St. Barts skipper's invitation to stow away. Dominica was seen, "the wettest island upon the Caribbean" and last refuge of the Caribs; ruined St. Pierre, where, on a May morning in 1902, "instead of sunrise came a rain of fire"; jungle-grown hills where the *fer-de-lance*, the most aggressive of snakes, used to be, as Lafcadio Hearn wrote, "absolute king over the mountains and ravines . . . lord of the forest and the solitudes by day, and by night . . . over the public roads, the familiar paths, the parks, the pleasure resorts"; then the harbour of Fort-de-France and Josephine in marble.



A SURVIVAL OF OLD HAITI: A WOMAN WHO IS REPUTED TO BE A *MAMALOI*, A VOODOO PRIESTESS.

Reproduced from "Combing the Caribbees," by Courtesy of the Publishers, Messrs. John Lane, The Bodley Head.

Another stowaway voyage—facilitated by a bottle of brandy—and so onward, by Danish tramp, to Trinidad, passing "H.M.S. Diamond" Rock, the only island ever entered in British Admiralty records; St. Lucia, once contemplated as a second Gibraltar; the other Windwards; and Barbados, the "Little England" of loyal blacks.

At Trinidad, of the "pitch lake," which is neither pitch nor lake, recognition that "perhaps no spot in the Western Hemisphere is peopled by quite so many varied races. The Spaniards, who first discovered and colonised it, have left their mestizo offspring. The negro slaves have added their progeny. Venezuelan revolutionaries, fleeing across the Bocas, have made it their refuge. Englishmen have settled for business purposes. Chinamen have somehow found their way to its shores. All of them have intermarried, save possibly the Englishman, until the combinations are limitless. And to complete the racial fantasmagoria, the British have imported countless East Indians from the distant Orient."

Then Venezuela, with Caracas, "a most pictorial city, yet with a very real bustle of high-powered autos"; Curaçao; and, at long last, the ultimate objective, Haiti, the "coloured" Republic.

A friend had said: "You come down to Haiti, and spend a few months with me in the hills, and you 'll get a story. We still have devils down there—devils and spirits, and witches. You 'll go to sleep at night to the throb of African drums—Congo drums, maybe Voodoo drums. . . . The funniest place and the queerest place in the whole wide world is Haiti, just five days' sail from home."

The story *was* there, without question. The fires flaming on the dark heights were not of voodoo, but those of natives burning jungle to clear the ground for plantations; the drums only simulate the savagery of the past; by the Champ de Mars of Port-au-Prince there is an avenue named Lindbergh, and there are Lindbergh cocktails to excite the appetite. In that coffee-redolent capital, too, is much else that is at least as modern; especially a dazzlingly white City Hall, accusation of "nigger-shunning," and the United States Marine Corps!

But there are other things, things that seem to belong to the days in which his Black Majesty Christophe built his "Sans Souci" and his Citadel, days of sinister history-making, of sorcery and of the mummery of magic, days of which it is written: "There were many passage-ways beneath the citadel itself, in some of which Christophe is supposed to have buried vast fortunes in gold and silver. . . . If the treasure is there, its secret has probably died with Christopher. For once his great fortress was built, it is said, he killed the workmen who knew. The last to die was Besse, the mulatto engineer whose genius devised the great fortress. He stood one day with Christophe atop the loftiest parapet of the citadel. 'Only we two now know the secrets, do we not?' asked his Majesty. 'Only we two,' agreed Besse. 'Excellent,' said Christophe, and he pushed Besse from the tower. 'Now only *I* shall know.'"

Other things. "In every Haitian plaza . . . there stands one lone royal palm. It is the emblem found on the Haitian shield, this palm which never bends with the wind as others do, but always grows straight, and it is the symbol of independence."

Civilisation is afoot—and in the car—but there are the *mamaloi* and the *papaloi* and, we have been told recently, there is occasional indulgence in the rites of voodooism. There are offerings of rum and food at graves; there are figures of the Christ that have been painted black or chocolate brown; dead, dressed in their best, still sit propped up while honoured at cheery "wakes"; there are still "*zombis*," Loreleis luring to destruction; still there is belief in agents of the underworld. A strange instance: "The road we followed on this occasion was the most-travelled highway in the republic, but our automobile created as much excitement and terror as on the road to Cayes. There was *one* notably unperturbed individual who stood his ground, carefully allowing us to miss him by a single inch, but he was most exceptional. 'You don't see it often,' explained John, 'but he 's catering to another funny superstition. He 's got the notion, for some reason or other, that the spirits are after him, so he edges as close to us as he dares. He probably is rejoicing now in the hope that we killed a few devils."

After Haiti, Santo Domingo, formerly the capital of Christopher Columbus, Spanish of the Spanish, and showing his "only genuine" remains in a marble tomb which encloses the leaden casket dug up in 1877, many, many years after the supposed body of the discoverer of the New World had been transferred to Spain, and bearing the inscription: "Ill'tre y E'do Varon, D'n Cristobal Colon"—"The Illustrious and Noble Gentleman, Mr. Christopher Columbus"!



THE PREVAILING TYPE IN BASSE TERRE, GUADELOUPE: "THE TRUE FRENCH ISLAND CREOLE IN THE GARB OF THE EMPRESS JOSEPHINE."

Reproduced from "Combing the Caribbees," by Courtesy of the Publishers, Messrs. John Lane, The Bodley Head.

That should suffice to indicate the scope and the style of "Combing the Caribbees." Would that everyone who contracted to "do" a guide-book could develop a "complex" akin to that which came to Harry L. Foster—and write as entertainingly. The author's publisher may not have received precisely what he bargained for; but he is likely to be the last to grumble at the sequel to a journey that began as "an efficient, business-like trip," complete with portable typewriter, histories, and reference books, continued as a more or less blissful *bummel*, and resulted in a potential "best-seller."

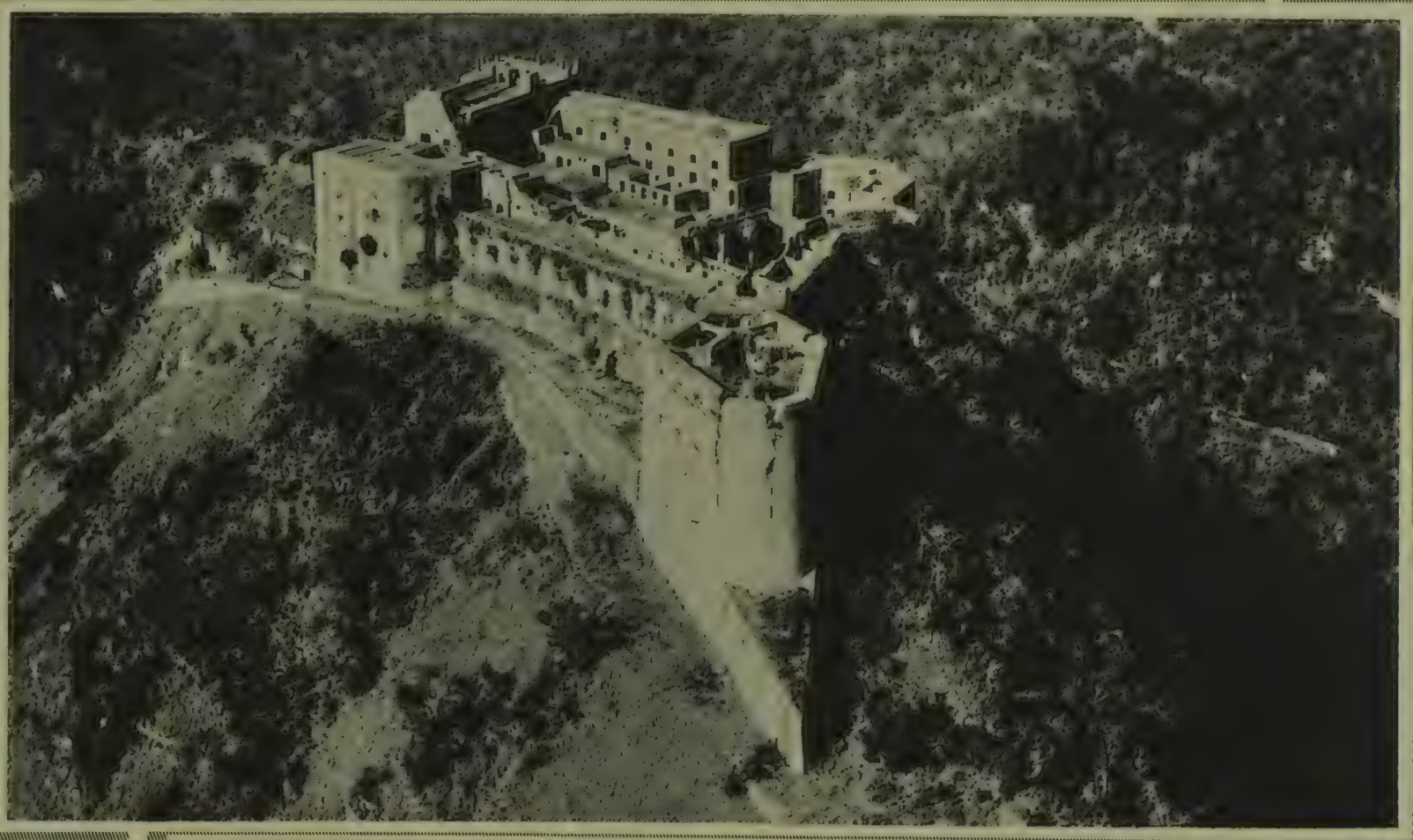
E. H. G.

* "Combing the Caribbees." By Harry L. Foster. With Illustrations. (John Lane, The Bodley Head, Ltd.; 12s. 6d. net.)

THE "TOWER" OF BLACK MAJESTY: CHRISTOPHE'S CITADEL.



THE AMAZING FORTRESS BUILT BY CHRISTOPHE (KING HENRY I.) OF HAITI, PHOTOGRAPHED FROM THE AIR: THE CITADEL OF CHRISTOPHE—"LARGER AND MORE MASSIVE THAN THE TOWER OF LONDON"—STRADDLING A MOUNTAIN PEAK THREE THOUSAND FEET ABOVE THE SEA AT MILOT, HAITI.



ITS "PROW" THRUSTING TOWARDS THE SEA: CHRISTOPHE'S CITADEL—"LA FERRIÈRE"; THE BLACKSMITH'S POUCH—"THE MOST IMPRESSIVE STRUCTURE EVER CONCEIVED BY A NEGRO'S BRAIN OR EXECUTED BY BLACK HANDS IN ALL THE WORLD IN ALL THE TENS OF THOUSANDS OF YEARS OF THE RACE'S HISTORY."

That most amazing structure, the Citadel of Christophe, the forceful and ferocious negro who reigned over Haiti as King Henry I., is dealt with to some extent in Mr. Harry L. Foster's "Combing the Caribbees," which we review opposite, and it figures still more fully, as many of our readers may remember, in Mr. John W. Vandercook's "Black Majesty." The Citadel, now much ruined, was, perhaps, his Black Majesty's most astonishing work, and, in its day, it was of enormous strength. To it the body of Christophe was carried, after he had put a golden bullet through his brain as the rebels crashed into his "Sans Souci"; and it is written in the words of Mr. Vandercook: "There was no time; the Queen and the Princesses must be rushed to safety. A pit of new-mixed] builder's lime lay open in the centre of the parade ground. Vastey and the Governor lifted the stretcher high over their heads and with a tremendous effort turned it over. The King's body pitched from its winding sheet, turned in the air, and with a sullen splash fell into the lime. It sank down, and the white corrosive lipped in on it like a hungry mouth. . . . The surface of the lime was still and smooth. But above it, through it, thrust up the King's right hand and his bare black wrist. The hand was clenched." Many legends are told of it. One of them is that, when it was finished, Christophe thrust Besse, the mulatto whose genius had devised it, from its loftiest parapet—thus remaining sole possessor of its secrets.

The World of the Kinema.

By MICHAEL ORME.

"THE DIVINE LADY."

THERE are certain pages of history that acquire in the course of years all the glamour, the dignity, the poetry of a national legend. The people treasure such legends in their hearts. Bald facts may disappear, mere dates are left to the historian and the scholar. But the story itself, lifted from the dust of historical chronicle to the shining pinnacles of high romance, remains a warm and vital possession, and the characters in the story have their definite qualities as well as their definite shapes in the minds of the people. Of such a nature is the love-story of Nelson and Emma, Lady Hamilton. I suppose it would be almost impossible to realise two figures such as these to the complete satisfaction of their countrymen and women, just as I imagine no Frenchman would be entirely convinced by the actor cast for the rôle of Napoleon. Nor could the retelling of their story entirely catch the feeling of it—which is by no means based on actual knowledge—lurking in the national mind. And to retell it in the terms of the kinema is to remove it still further away from the treasured legend. Therefore Hollywood set itself no light task when it selected Lady Hamilton's love-story as suitable material for a spectacular film, with the non-committal title, "The Divine Lady." It showed itself once again greatly daring, and, at the same time, scarcely bold enough when it came to grips. No one can accuse the author or the scenarist or the producer of any lack of restraint. Indeed, the future Lady Hamilton's earlier history is left discreetly nebulous, and the tragedy of her last years is not reached. Nor is Lord Nelson ever anything but the tender lover and the conventional hero of screen-drama. Whilst one does not demand all the hard facts of history; whilst one admits, indeed, that emphasis on the darker side of two highly-coloured careers would be a grave error of judgment—the smoothing-out of every wrinkle has resulted in a curiously flat, polite affair. All the characters seem to have their best foot forward and clean pinafores on! And, like children at a party, they succeed in being pretty but dull.

Our first introduction to Emma is at Charles Greville's house in a carefully arranged English village, complete with a flock of sheep and one cow. Emma, in the person of Corinne Griffith, is lovely enough, to be sure; but she is, and remains throughout, the American screen-ingénue, tremulous of lip and eyebrow, succumbing to her lover's wooing with a coyness that could never have been an attribute of the divine Emma's. Her subsequent career in Italy and her return to London with her husband, Sir William Hamilton, and her Nelson, form the pegs upon which much pomp and circumstance, much shining pageantry, and much picturesque battle on the high seas have been hung. Nelson is moved adroitly, another discreet little pawn in the producer's hand, across this vast chess-board; but his passage leaves even less impression than does Lady Hamilton's, probably because his impersonator, Victor Varconi, is not well chosen. He has neither the *panache* nor the nervous force for a character-study such as this. He is not inspired, nor does he suggest the source of inspiration. The best that can be said of him is that he avoids heroics, and that his simulation of an empty sleeve is completely convincing.

Spectacularly, "The Divine Lady" achieves the high degree of perfection, the dazzling polish, the gorgeousness of the American super-film. The Court of Naples glitters and glistens with jewels, medals, diamond-encrusted robes, and priceless satins. Marble and parquet floors reflect the lights of golden candelabra, and moonlight filters through rich foliage into the most exquisite of gardens. The meeting of the enemy fleets is the signal for a terrific conflict which Mr. Frank Lloyd has handled with imagination. His use of impressionism in conjunction with elaborate realism is decidedly stimulating, and adds to the grimly picturesque aspect of the great wooden ships under their mighty spread of canvas. After the splendid stir and action of these battle scenes, the death of Nelson misses the tragic note. Mr. Lloyd would have done well to take the famous picture as his model. The scene in the cockpit, both in lighting and in grouping, falls far short of the well-known canvas. Otherwise the photography is superb. The sound-effects are adequate, but the synchronisation of the songs allotted to Lady Hamilton is by no means perfect. A fine orchestra—not canned—working up the big situations with well-selected music would be of much more value to "The Divine Lady" than the present mechanical accompaniment.



THE "WICKETS" USED IN THE OLD ENGLISH GAME OF STOOL-BALL, SOMEWHAT SIMILAR TO EARLY CRICKET: A THREE-LEGGED STOOL INVERTED.



THE FIRST FORM OF STOOL-BALL, PLAYED BY FARM WOMEN IN THE FIFTEENTH CENTURY, AS SHOWN ON THE FILMS: THE "BOWLER" TRIES TO GET THE "BALL" THROUGH THE TOP OF THE BARN DOOR.



THE SECOND STAGE IN THE DEVELOPMENT OF STOOL-BALL—DOUBLE "WICKETS," CONSISTING OF STOOLS THE RIGHT WAY UP: A FIFTEENTH-CENTURY FARMYARD GAME AS SHOWN ON THE FILMS.



THE THIRD STAGE IN THE DEVELOPMENT OF STOOL-BALL AS SHOWN ON THE FILMS, WITH PLAYERS IN FIFTEENTH-CENTURY COSTUME: THE TWO STOOLS (FORMING THE "WICKETS") INVERTED.

Among the general items now being shown on the screen at picture theatres is an interesting production by Ideal Films, Ltd., illustrating the development of cricket, and also the ancient English game of stool-ball, as played by farm hands in the fifteenth century, with the players in costumes of the period, stools for "wickets," and the ball originally made of straw. Stool-ball was very popular, especially in Sussex, from the fifteenth to the eighteenth century. It has affinities with cricket, but the exact relation between the two in bygone days is somewhat vague. The "Encyclopædia of Sport," in discussing the origin of cricket, does not refer to stool-ball, but says: "As far back as the 12th century we have mention of 'cricks,' and earlier still of the 'club ball' of the Norman era, while Chaucer mentions 'cricket' in his 'Canterbury Tales.'" A book of 1672 alludes to "stool-ball" and "crickets" as separate games; while a writer in "Notes and Queries" says: "Stool-ball is for ladies and girls exactly what cricket is to men."

VILMA BANKY.

The much-heralded début of Vilma Banky in talking films has materialised at the New Gallery; but the story written round the charming star and entitled "This is Heaven" is by its nature merely a silent film supplied with occasional outbursts of audible dialogue. The "semi-talkie" is a hybrid that ought to be done away with at once. It offends against all rules of logic, and it is extraordinarily trying to the film-goer who has neither the time to grow accustomed to the different voices registered nor the chance to accept the silent captions in lieu of speech, as he used to do. For we had learned to supply the sound just as we did the colour to silent films, simply by the exertion of our own imaginations. Comes the "talkie," and upsets this mental co-operation of ours. At least, then, let us have either one thing or the other, and let us find in this new form of entertainment a certain measure of unity.

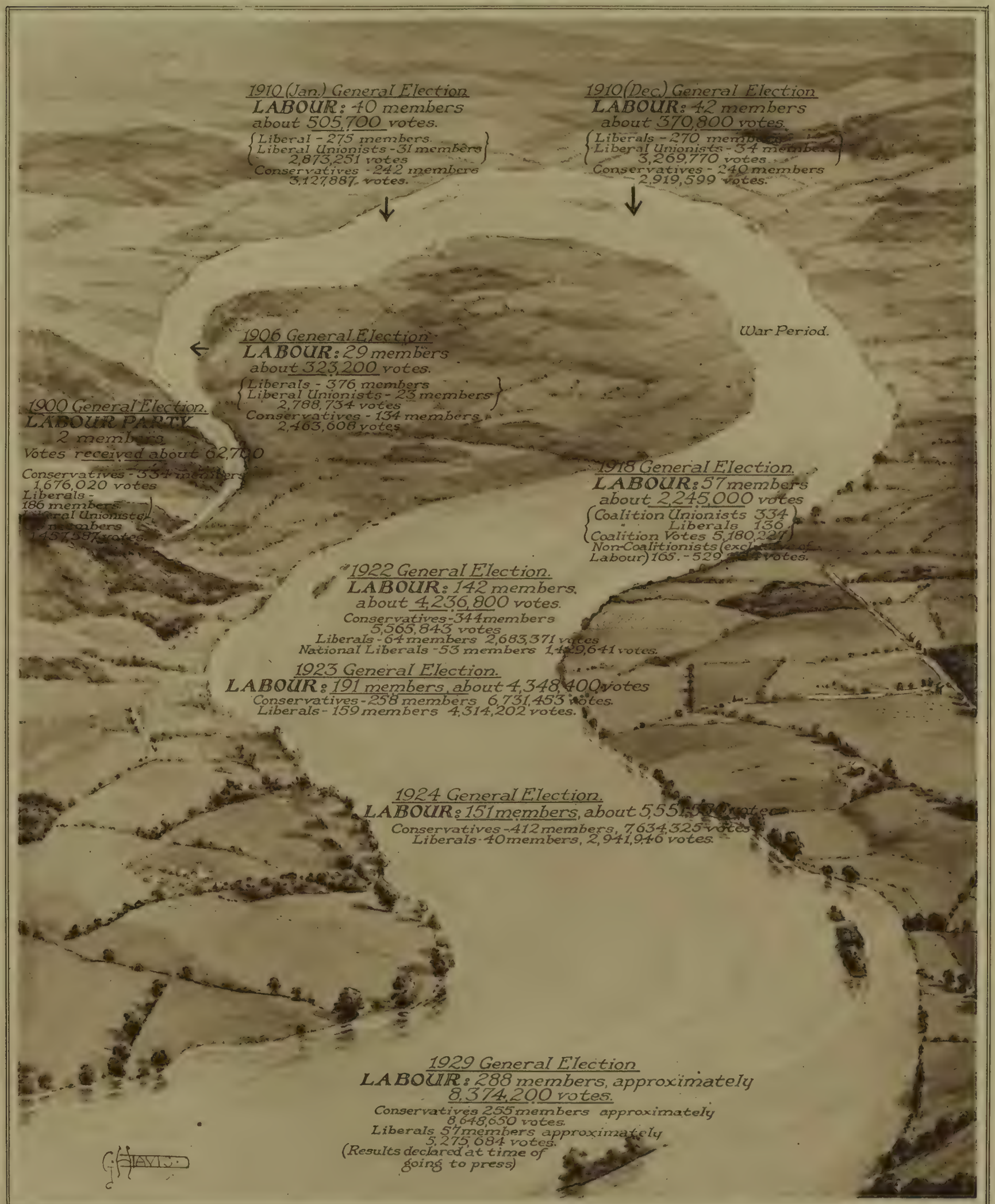
"This is Heaven" is a humble little fairy-tale brought up to date. It concerns a pretty Hungarian emigrant who meets her Prince Charming on the subway. She takes him for a chauffeur, and is quite ready to share a modest room with him. He does not undeceive her, apparently for the joy of knowing himself "loved for himself alone," until the moment comes to usher her into a vast palatial mansion furnished and decorated overnight by armies of hirelings (horrible thought!) and present it to her as a wedding gift. A slight rift in the lute before this happy climax allows Miss Banky to shed a tear or two, but is really of no importance.

The artless story follows the beaten track so faithfully that every development is easily foretold; nor has the producer, Albert Santell, one surprise in store for us.

This may be part of a deliberate design to focus the whole of our attention on Miss Banky. If so, it has certainly succeeded, for Miss Banky is the film. Without her, there would be nothing. Fortunately, Vilma Banky is one of the most delightful artists the kinema has ever produced. I do not think she is capable of great tragic or emotional depths, though she has a pretty touch of wistful pathos and far more sincerity than most of her sister-beauties. Nor does she indulge in any pronounced mannerisms, and if she moves with the consummate grace of a trained dancer, she has art enough to hide the technique of it. Best of all, she enters frankly into the spirit of her parts, and can wear a simple little dress as if the simple little dress happened to be the only thing she had to wear, not just an amiable masquerade. There is a brief episode in "This is Heaven" which shows Vilma Banky at her best. She and her sweetheart have supped in a Hungarian restaurant where the usual gipsy band conjures up visions of home and thoughts of love. The leader of the band plays a song of her selection, and she gives herself up to the sort of dream that comes to a happy little girl in love. Not only does the fiddler play extremely well, but the sound is excellently registered; and Miss Banky's response to the haunting strains is a fine example of silent acting. Her speaking voice reveals itself as singularly pleasant. It is not her fault that what she has to say is wholly undistinguished. A girl who broken-heartedly announces the shattering of all her hopes, and is then asked to describe the catastrophe as "too bad," has my entire sympathy. But I see in Miss Banky an important addition to the ranks of those "stars" whose light will not be quenched by the talking pictures.

FROM 2 TO 288 MEMBERS IN 29 YEARS: LABOUR'S SWELLING RIVER.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL SOURCES OF INFORMATION. (COPYRIGHTED.)



A POLITICAL "STREAM OF TENDENCY": THE ENORMOUS DEVELOPMENT OF THE LABOUR PARTY SHOWN AS A RIVER GROWN FROM A MERE "TRICKLE" TO A MIGHTY FLOOD.

Here we show, diagrammatically, how the Labour Party from its small beginning in the General Election of 1900, with two members elected, has flowed onward like a great river through subsequent General Elections until to-day it is the most powerful party in the country. We also give the votes recorded for Labour from its first successes to its great victory in the recent polls, from official figures supplied by the Labour Party's Publication Department. As a comparison we show the number of members of the other two great parties that were elected at the same General Elections, with the approximate number of their recorded votes. These figures have been compiled from Election statistics in the "Constitutional Year Book" and from information supplied by the Liberal and Conservative Party organisations. Figures of elections in constituencies where members have been returned unopposed are not included, and in the 1918 election statistics were so involved that the votes have been placed in two groups, viz., Coalition and non-Coalition, with the Labour vote in its entirety shown separately. The statistical diagrammatic picture gives at a glance not only the steady rise to power of the Labour Party, but the fluctuating fortunes of its two great opponents. The figures of the 1929 election have been compiled to the date of going to press, when the results in nine constituencies had not yet been declared.

PARTY LEADERS IN POLLING SCENES:
EXPRESSIONS GRAVE AND GAY.



THE LABOUR LEADER RECEIVES HEARTY SMACKS ON THE BACK AFTER HIS ELECTION: MR. RAMSAY MACDONALD (ALL SMILES) MAKING A DASH FOR HIS CAR AT SEAHAM, OUTSIDE THE MINERS' INSTITUTE.



THE EX-CHANCELLOR OF THE EXCHEQUER ACKNOWLEDGES THE CHEERS OF SUPPORTERS WITH A BEAMING SMILE: MR. CHURCHILL (STANDING IN CAR) LEAVING THE POLLING STATION AT EPPING.



THE LIBERAL LEADER LOOKS PATRIARCHAL IN ADDRESSING HIS CONSTITUENTS AFTER HIS ELECTION: MR. LLOYD GEORGE SPEAKING TO AN ENTHUSIASTIC CROWD AT CARNARVON.



THE EX-PREMIER SMOKES THE PIPE OF CONTEMPLATION AT AN EVE-OF-THE-POLL MEETING IN BIRMINGHAM: (L. TO R.) MR. AMERY; MR. BALDWIN; MR. NEVILLE CHAMBERLAIN; MRS. BALDWIN (EXTREME RIGHT).

The personal side of the General Election, as it affected the Party leaders, is well illustrated by these "snapshot" photographs taken after or just before the poll, and they present some interesting contrasts in facial expression due to the circumstances of the moment. All the leaders here shown were re-elected. Mr. Ramsay MacDonald stood this time for the Seaham Division of Durham, and was returned with the large majority of 28,794 over the Unionist candidate, next on the list. There was also a Liberal and a Communist candidate. In the Epping Division of Essex, Mr. Churchill, with 23,972 votes, had a majority of 4967 over the Liberal candidate (19,005), while the Labour candidate polled 6472 votes.

At Carnarvon Mr. Lloyd George polled 16,647 votes, giving him a majority of 9133 over his Unionist rival (7514 votes). The Labour candidate received 4536 votes. Mr. Baldwin was again returned for the Bewdley Division of Worcestershire, polling 16,593 votes against the Liberal's 7186 and the Labour candidate's 2575. He is seen above at a Unionist meeting in Birmingham on the eve of the poll, on behalf of Mr. L. M. S. Amery (ex-Secretary for Dominion Affairs) and Mr. Neville Chamberlain (ex-Minister of Health). Mr. Amery was returned for the Sparkbrook Division of Birmingham with a majority of 2992, while in the Edgbaston Division Mr. Neville Chamberlain had a majority of 14,760.

Owl Soup in Chinese Magic: A Bird Fabled to Eat Its Mother.

Reproduced from "The George Eumorfopoulos Catalogue of Chinese and Corean Bronzes, Sculpture, Jades, Jewellery, and Miscellaneous Objects. By W. Perceval Yetts. Vol. I.—Bronzes: Ritual and Other Vessels, Weapons, etc. By Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.
(See Review on a Later Page.)



THE FIRST IMPORTANT BRONZE IN THE EUMORFOPOULOS COLLECTION: AN EARLY EXAMPLE—AN EARED-OWL WINE VESSEL, CHOU DYNASTY ⟨C. 1122—249 B.C.⟩ OR LATER. ⟨8.75 IN. HIGH.⟩

In his own Foreword to the above-mentioned volume of the great Catalogue of his art treasures, Mr. George Eumorfopoulos writes: "The well-known owl (here illustrated) was the first important bronze to enter my collection." It may belong to the very early Chou period, which began in the 12th century B.C., or to a later time. The editor of the volume, Mr. W. Perceval Yetts, describes it thus: "An eared-owl wine vessel. . . . A strange mixture of archaic stylized ornament with naturalistic form. . . . In spite of the conventionalised detail, the masterly modelling of the general form endows the vessel with striking realism. . . . Doubtless these owl vessels are relics of a bird cult in ancient Chinese myth and sacrificial rites. The owl seems to have been the emblem of a royal line of culture-heroes who controlled thunder, ordered the seasons, and invented metal-casting. . . . Chief of these is Huang Ti, and the practice of sacrificing owls to him may be explained by the notion that ingestion of his totem could renew his divine energies. The owl's . . . connection with thunder and fire is shown by the use of pottery tile ornaments in the form of owls at the corners of roofs as a protection against fire. They are shown naturalistically on palace buildings portrayed in the Shantung sculptures. Another example of homœopathic magic is based on the belief that owls eat their mothers. Owl soup was bestowed by a feudal lord on his vassals. The prince was both father and mother of his subjects, and therefore the soup acted as poison and antidote to purge them of filial impiety and strengthen their loyalty. This sacramental rite was continued by the Han emperors."

Exquisite Metal-Work of Ancient China: Eumorfopoulos Bronzes.

[illegible]

In the above-named volume, from which these rare and beautiful examples of early Chinese bronzes are reproduced, few details are given of the tripod jug shown in the upper illustration, but the reader is referred for particulars to a Chinese illustrated catalogue probably published about the year 1125, and describing over 500 bronzes in the Imperial collection.

Regarding the bowl shown below, the editor of the volume, Mr. W. Perceval Yetts, notes: "On the inner surface of the base an archaic inscription has been cut recently," and an illustration of the actual inscription appears on another page. "It is unquestionably (he says) a late reproduction of an archaic inscription. It reads: 'Father Kêng. For sacrificial offerings.' Apart from the fact that its presence is anachronistic on a vessel belonging in style to the last five centuries B.C., examination proves it to have been engraved. And, judging from the fresh edges of the thick layer of patina through which it is cut, it was engraved recently. This opinion finds support in the close resemblance it bears to an inscription published in 1909 among the bronzes of the Tuan Fang Collection. Presumably here is exemplified the common practice of adding an inscription to enhance the market value of an uninscribed bronze."



AN ANCIENT CHINESE BRONZE VESSEL OF A TYPE DESCRIBED AS *CHUEH* OR *CHIO*: A KIND OF TRIPOD JUG WITH A LARGE LIP AND SIDE HANDLE, PERHAPS OF THE CHOU DYNASTY, *CIRCA* 1122—249 B.C. (7.2 IN. HIGH.)



INSCRIBED INSIDE "FATHER KÊNG. FOR SACRIFICIAL OFFERINGS" AN ARCHAIC INSCRIPTION ADDED IN LATER TIMES: A CHINESE BRONZE *CHIH* (BOWL), PERHAPS OF THE HAN PERIOD, 206 B.C. 220 A.D. (6 IN. DIAMETER OF BRIM.)

EAST COAST PRELUDES TO COWES:
THE YACHT-RACING SEASON BEGINS.





1. THE FIRST BIG EVENT OF THE YACHT-RACING SEASON: "SHAMROCK," THE WINNER (PARTLY SEEN IN LEFT FOREGROUND), OVERHAULING "CANDIDA," "WHITE HEATHER," AND "CAMBRIA" IN THE ROYAL HARWICH YACHT CLUB'S REGATTA.

2. ROUGH WATER IN A RACE FROM HARWICH TO SOUTHEND: SIR MORTIMER SINGER'S "ASTRA" (RIGHT), THE WINNER, SEEN FROM SIR THOMAS LIPTON'S "SHAMROCK" (LEFT FOREGROUND) THROUGH A CLOUD OF SPRAY.

In the Royal Harwich Yacht Club's annual regatta recently the race for big yachts was won by Sir Thomas Lipton's "Shamrock," with "White Heather" second and "Cambria" third. The course was forty sea miles, and the breeze was light. The Southend Yachting Week also included a handicap race for the large craft—from Harwich to Southend—in which the same four yachts competed. There was a strong north-easterly breeze, making for fast passages, and the racing conditions were of the best. This time Sir Mortimer Singer's "Astra" was the winner, with "Candida" second and "White Heather" third.

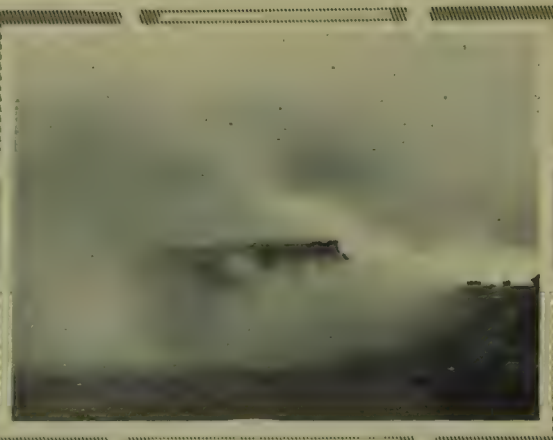
CAN FOG SCREENS PROTECT TOWNS FROM AIR RAIDS? GERMAN TESTS.



AS IT APPEARED BEFORE THE FOG-SCREEN WAS RELEASED: A LARGE ELECTRIC POWER STATION AT FRIEDLAND, IN EAST PRUSSIA.



ONE MINUTE AFTER THE RELEASE OF THE FOG-SCREEN: THE SAME POWER-STATION HALF OBSCURED BY DRIFTING WHITE CLOUDS.



TWO MINUTES AFTER THE RELEASE OF THE FOG-SCREEN: THE FRIEDLAND POWER-STATION COMPLETELY HIDDEN IN A THICK VEIL OF SMOKE.



HOW THE FOG-SCREEN WAS PRODUCED: A MOVABLE PROJECTING APPARATUS IN THE GROUNDS OF THE POWER-STATION.



EMITTING A FOG-SCREEN FROM THE WATER: A MOTOR-BOAT FITTED WITH A PROJECTING APPARATUS PASSING IN FRONT OF THE POWER-STATION.



ANOTHER METHOD: MANIPULATING A FIRE-EXTINGUISHER FILLED WITH SULPHURIC ACID AND OXYGEN.



A FOG-SCREEN AS IT APPEARS FROM THE GROUND: A WALL OF DENSE VAPOUR SPREADING RAPIDLY OVER THE LAND AND MAKING EVERYTHING INVISIBLE IN A FEW MINUTES.



A FOG-SCREEN AS IT APPEARS FROM THE AIR, WHEN USED AT SEA FOR NAVAL PURPOSES: THE U.S. AIRCRAFT-CARRIER "LEXINGTON" HIDDEN BY A SMOKE SCREEN LAID BY AEROPLANES.

In the East Prussian town of Friedland, recently, some interesting experiments were made to test the efficacy of fog-screens as a method of protecting towns and large buildings against the attacks of aircraft. Sixty smoke-projectors were used, from which sulphuric acid was blown by means of carbonic acid. Thick white clouds emerged, and in a few minutes the electric power station had disappeared from the sight of the airmen overhead. Shortly afterwards the neighbouring houses also became invisible, though the weather was not particularly favourable to the experiment. The artificial fog caused people on the ground to cough slightly, but proved otherwise innocuous, and dispersed in about half an hour. The results of the experiment were considered by some of the experts to be entirely successful, but others were of a different opinion. While admitting that the fog completely hid the power-station from the view of the aeroplane pilots, the adverse critics pointed out that it would be practically useless as a protection against aircraft in time of war, as raiders would be attracted to any spot where fog was released and would drop bombs through it, so that the buildings it was devised to conceal would almost certainly be hit.

ROYAL AND DUCAL:
NOTABLE OCCASIONS OF THE MOMENT.



THE COMING-OF-AGE OF THE EARL MARSHAL: THE DUKE OF NORFOLK LEAVING ST. PHILIP NERI'S, ARUNDEL, AFTER MASS ON HIS 21ST BIRTHDAY, MAY 30.

The coming-of-age of Bernard Marmaduke FitzAlan-Howard, Earl of Arundel, Baron Maltravers, Earl of Surrey, Baron FitzAlan, Clun, and Oswaldestre, Earl of Norfolk, sixteenth Duke of Norfolk, Earl Marshal and Hereditary Marshal and Chief Butler of England, Premier Duke and Earl, was honoured last week at Arundel with all due ceremony. His Grace's first public appearance on

[Continued opposite.



SHOWING THE ALTAR IN THE QUADRANGLE OF ARUNDEL CASTLE: THE CELEBRATION OF CORPUS CHRISTI IN THE GROUNDS OF THE DUKE'S ANCESTRAL HOME.

his birthday was when he attended Mass at the Church of St. Philip Neri, built by his father, the late Duke; when he was accompanied by the Duchess, his mother, and by Viscount FitzAlan, his uncle, who carried out the duties of Earl Marshal during his nephew's minority. In the afternoon, Corpus Christi was celebrated in the Castle grounds.



THE CEREMONY OF TROOPING THE COLOUR IN HONOUR OF THE KING'S SIXTY-FOURTH BIRTHDAY: THE SCENE ON THE HORSE GUARDS' PARADE ON JUNE 3, WHEN, IN HIS MAJESTY'S ABSENCE, THE SALUTE WAS TAKEN BY H.R.H. THE DUKE OF CONNAUGHT.

The ceremony of Trooping the Colour was carried out on the Horse Guards' Parade on June 3 in honour of the King's sixty-fourth birthday, and, as we have noted elsewhere, in his Majesty's absence the salute was taken by the Duke of Connaught, who is the senior Field-Marshal in the British Army and has been Colonel of the Grenadier Guards for twenty-five years. The Coldstream Guards provided the escort. The Duke of Connaught was accompanied by the Prince of Wales, the Duke of York, and Viscount Lascelles. Each wore his ribbon of the Order of the Garter. Princess Mary, Princess Ingrid of Sweden, and other ladies were interested spectators, looking on from the central window of the Horse Guards building.



THE PRINCE OF WALES AT SOUTHAMPTON: HIS ROYAL HIGHNESS AT THE ROYAL COUNTIES AGRICULTURAL SHOW.

On May 31, the Prince of Wales attended the Royal Counties Agricultural Show at Southampton, and also paid a visit to the Children's Hospital. At the Show, his Royal Highness, who had been given a most enthusiastic welcome not only there, but by ten thousand elementary school children lining the road from the railway-station to the Show ground, watched the four-in-hand



THE PRINCE OF WALES AT SOUTHAMPTON: THE MAYOR PRESENTS ONE OF HIS CHILDREN TO HIS ROYAL HIGHNESS.

competitions and the jumping, and afterwards presented the King's cups to the winners in the dairy herd and Hampshire Down sheep classes. At the hospital, he had a kindly word for each of the forty-four patients. There, also, he received a cheque for £100, handed to him in aid of the funds of the Institution.

SOME PERSONALITIES OF THE WEEK:



THE STRANDING OF THE AEROPLANE "SOUTHERN CROSS" ON THE EDGE OF A MANGROVE SWAMP IN NORTHERN AUSTRALIA: MR. ULM (LEFT) AND CAPTAIN KINGSFORD-SMITH TRYING TO GENERATE ELECTRICITY BY HAND FOR THEIR WIRELESS TRANSMITTER.

It will be remembered that the missing aeroplane "Southern Cross," which left Sydney on March 30 on the first stage of a flight to England, and was forced to land in Northern Australia on the following day, was located on April 12 by Captain Holden, flying the de Havilland aeroplane "Canberra." Food was dropped. On the 13th an aeroplane chartered by the "West Australian" landed by the stranded machine. The "Southern Cross" log.

(Continued opposite.



AFTER NEARLY A FORTNIGHT'S STARVATION: THE CREW OF THE "SOUTHERN CROSS" ENJOYING A SQUARE MEAL BENEATH ONE OF THE AEROPLANE'S WINGS—ON THE RIGHT, A SMALL TREE WHICH MIGHT WELL HAVE MEANT A LANDING DISASTER.

PEOPLE WHO ARE IN THE PUBLIC EYE.



THE SAVING OF THE CREW OF THE STRANDED "SOUTHERN CROSS": THE PILOT OF THE "WEST AUSTRALIAN'S" PLANE CHAIRED—LEFT TO RIGHT: MR. McWILLIAMS, CAPTAIN KINGSFORD-SMITH, MR. HEATH (RESCUING PILOT), MR. ULM, AND MR. LITCHFIELD.

as given in the "Times," said, under the date Sunday, March 31: "Eventually we landed on the edge of a mangrove swamp. 'Smithy' (Kingsford-Smith) made a wonderful effort. The 'Southern Cross' was undamaged. The only food on board was seven sandwiches—all about to putrefy." The aeroplane carried Captain Kingsford-Smith, Mr. Ulm, and Messrs. Litchfield and McWilliams, the navigator and the wireless operator.

THE SEVEN NEW WOMEN MEMBERS OF PARLIAMENT.



MISS MEGAN LLOYD GEORGE, DAUGHTER OF THE RIGHT HON. DAVID LLOYD GEORGE (LIBERAL); ANGLESEY.



MISS E. PICTON TURBERVILL (LAB.) WREKIN.



DR. ETHEL BENTHAM (LABOUR); ISLINGTON, E.



DR. MARION PHILLIPS (LABOUR); SUNDERLAND.



LADY CYNTHIA MOSLEY (LABOUR); STOKE.



MRS. MARY HAMILTON (LABOUR); BLACKBURN.

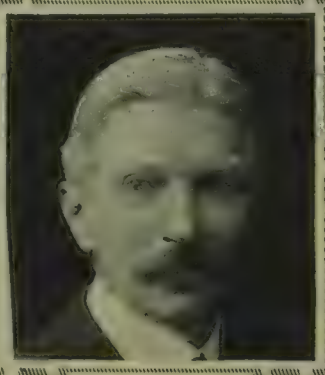


MISS ELEANOR RATHBONE (IND.); ENGLISH UNIVERSITIES



H.R.H. THE DUKE OF CONNAUGHT.

The King's representative at the ceremony of Trooping the Colour on the occasion of the honouring of his Majesty's sixty-fourth birthday on June 3. H.R.H. took the salute as senior Field Marshal in the British Army, and as Col. of the Grenadier Guards, a rank he has held for 25 years.



SIR COLVILLE BARCLAY.

British Ambassador at Lisbon. Died on June 2, in London, after an operation. Was fifty-nine. Was appointed from Budapest last year. Had also served at Washington and in Sweden.



COLONEL THE HON. CHARLES COVENTRY.

Born, 1867; died, June 2. Official starter to the Jockey Club. Second son of the Earl of Coventry. Took part in the Jameson Raid, and was thought to have been killed. Stood his trial, and was sentenced to five months. Served in the War.



H.H. THE SULTAN OF ZANZIBAR.

Seyyid Khalifa bin Harub, K.C.M.G., K.B.E., of the Albusaid dynasty. Visiting this country. Ascended the throne of Zanzibar on December 9, 1911, succeeding his brother-in-law. He is accompanied by his only surviving son, Prince Abdulla, who was born in 1910. During the Great War, showed his loyalty in many ways.

THE "MYSTERY" DERBY OF 1929: NEAR THE START; THE FINISH.





1. THE FIELD SOON AFTER THE START FOR THIS YEAR'S DERBY: THE TWENTY-SIX RUNNERS PACKED TOGETHER IN A SOLID "BUNCH"—A PICTURESQUE VIEW SHOWING THE WOODED COUNTRY ROUND THE EPSOM COURSE.

2. THE FINISH OF THIS YEAR'S DERBY: (FROM RIGHT TO LEFT) TRIGO (J. MARSHALL UP) PASSING THE POST 1½ LENGTHS AHEAD OF WALTER GAY (F. FOX UP), WITH BRIENZ (R. JONES UP) THIRD, 2 LENGTHS BEHIND, AND HUNTER'S MOON (T. WESTON UP) FOURTH.

Like the General Election, this year's Derby was something of a mystery, and the result was unexpected. It was described before the race, as "the most puzzling Derby ever," and it justified the description, for none—or very few—of the prophecies came true, and some of the most fancied horses, such as Lord Derby's 'Hunter's Moon, Lord Astor's Cragadour, Major D. McCalmont's Mr. Jinks, and the Aga Khan's Le Voleur, failed to get a place. The winner was a 33 to 1 outsider, Mr. W. Barnett's Trigo, ridden by J. Marshall and trained by Mr. R. C. Dawson, "one of the great trainers of the day" (as he has been called), who also trained Le Voleur. Lord Woolavington's Walter Gay, ridden by F. Fox, and trained by Mr. F. Darling, took the second place. Walter Gay was a length and a half behind the winner, and two lengths in front of the third horse—Mr. Somerville Tattersall's Brienz, ridden by R. Jones and trained by Mr. J. Lawson. Hunter's Moon came in fourth, followed by Mr. W. M. G. Singer's En Garde.

"THE 146TH RENEWAL OF THE DERBY STAKES": A DRAMATIC MOMENT IN THIS YEAR'S RACE—KOPI'S FALL.



THE GREATEST "THRILL" IN THE 1929 DERBY: A REMARKABLE PHOTOGRAPH AT TATTENHAM CORNER, SHOWING THE ACTUAL FALL OF MR. S. B. JOEL'S HORSE, KOPI, WITH HIS RIDER, F. WINTER, SEEN ROLLING ON THE GROUND IN FRONT OF ANOTHER HORSE (TO THE LEFT), BUT HAPPILY NOT INJURED.

The most dramatic incident in this year's Derby, which was run at Epsom on Wednesday, June 5, occurred as the field was coming round Tattenham Corner. Mr. S. B. Joel's horse, Kopi, fell, and his rider, F. Winter, was thrown to the ground, apparently almost under the feet of one of the other horses. Fortunately, however, the jockey escaped injury. Our photograph, taken at the actual moment of the mishap, shows both horse and jockey rolling on the ground, and the horses following swerving to avoid them. In another photograph (given on page 1002) they are both seen picking themselves up, after the rest of the field had gone ahead. Kopi, it may be recalled, won the March Stakes. The other runners are here seen rounding Tattenham Corner into the straight. In the right background is the Grand Stand, with the winning-post opposite it, further to the left.

THE 1929 DERBY: "A TRIUMPH FOR IRELAND"; ROYAL SPECTATORS.







MEMORABLE MOMENTS AT EPSOM: (1) KOPI AND HIS JOCKEY, F. WINTER, GETTING UP AFTER THEIR FALL; (2) LEADING-IN THE WINNER—TRIGO (J. MARSHALL UP) WITH HIS OWNER, MR. W. BARNETT (RIGHT); (3) THE ROYAL ARRIVAL—(L. TO R.) THE PRINCE OF WALES, PRINCESS MARY VISCOUNTESS LASCELLES, AND VISCOUNT LASCELLES.

The actual fall of Mr. S. B. Joel's horse, Kopi, and his jockey, F. Winter, is illustrated on our double-page. Above they are seen picking themselves up, while the rest of the field goes ahead round Tattenham Corner. Winter was, happily, unhurt, and Kopi finished the course. After the race, Mr. William Barnett, owner of the winner, Trigo, was presented to the Prince of Wales. To an interviewer Mr. Barnett said: "This is a triumph for Ireland. I am Irish, and the horse was bred by me in Ireland. There must have been many people in Belfast who backed Trigo." Mr. Barnett, who is a corn-dealer, also owns Athford (a brother of Trigo), the winner of the Newbury Cup, and Jubilee. He keeps a few horses in training in England. Trigo was trained by Mr. R. C. Dawson as a stable companion of the Aga Khan's Le Voleur. Trigo's jockey, J. Marshall, who is aged twenty, works for Mr. Stanley Wootton at Epsom, and knows every inch of the Derby course. Mr. Dawson described him as one of the best living jockeys.

THE MARSHALS' TABLE AUCTIONED; THEN BOUGHT IN BY FRANCE.



IN CENTRE: THE EMPEROR NAPOLEON I.

1. LE DUC DE VICENCE (GENERAL CAULAINCOURT; SOLDIER AND DIPLOMATIST).
2. LE DUC DE RAGUSE (MARMONT).
3. LE DUC D'AUERSTAED (DAVOUST).
4. LE DUC DE TRÉVISE (MORTIER).
5. LE DUC DE DALMATIE (SOULT).
6. LE DUC DE CASTIGLIONE (AUGEREAU).
7. JOACHIM, KING OF THE TWO SICILIES (MURAT).

[*Continued opposite.*

SOLD TO SIR JOSEPH DUVEEN FOR 400,000 FRANCS, AND THEN CLAIMED FOR FRANCE: THE SÈVRES PORCELAIN AND BRONZE "TABLE DES MARÉCHAUX"—ITS TOP; SHOWING THE MEDALLIONS OF NAPOLEON I., TEN OF HIS MARSHALS, GENERAL CAULAINCOURT AND GENERAL DUROC.



"LA TABLE DES MARÉCHAUX": A PHOTOGRAPH TO SHOW SOME OF THE ALLEGORICAL FIGURES OF ITS BASE.

Continued.]

8. ALEXANDRE, PRINCE ET DUC DE NEUFCHATEL (BERTHIER).
9. LE PRINCE DE PONTECORVO (BERNADOTTE).
10. LE DUC DE MONTEBELLO (LANNES).
11. LE DUC D'ELCHINGEN (NEY).
12. LE DUC D'ISTRIE (BESSIÈRES).
13. LE DUC DE FRIOUL (GENERAL DUROC; GRAND MARSHAL OF THE PALACE).

The "Table of the Marshals" was one of the "lots" at the recent auction sale, at the Galerie Georges Petit, in Paris, of objects of art and furniture from the collection of Charles Gabriel Ney, Prince de la Moskowa, a descendant of Marshal Ney. It fell to Sir Joseph Duveen for 400,000 francs (£3225), but, acting under the Finance Law of 1921, which enables the State to become the purchaser of any object of national or historical interest at the price reached in the sale-room, and under the same conditions, M. Bourguignon, Director of the Museum at La Malmaison, entered a *caveat*; and it was announced a little later that the Minister of Fine Arts and Education had definitely exercised the right of pre-emption and that the table would go to the Malmaison National Museum. This is especially interesting at the

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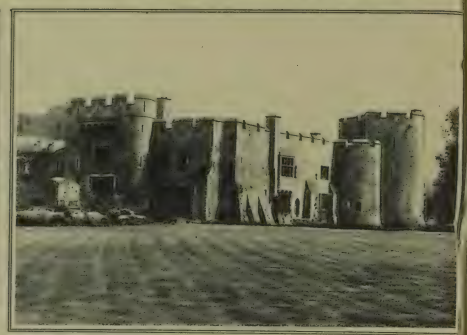
present moment, when the French Government have decided not to create any more Marshals of France. The official description of the "Table des Maréchaux" states that it was ordered by the Emperor Napoleon I. in 1806 and completed four years afterwards. It was made entirely at the Imperial Factory at Sèvres, and is of porcelain and bronze. It was in the Tuileries during Napoleon's reign. The medallions on its top are polychromes on gold and are by Isabey. The Emperor is seen in his coronation robes. The base is adorned with allegorical figures: "La Guerre," "La Victoire," "L'Abondance," "La Renommée," and "L'Histoire." The bronze-work, which is not signed, may, perhaps be attributed to Thomoire; but that holding the protecting glass in place is later. The diameter of the table-top is 91 centimetres.

A WINDOW ON THE WORLD: PICTORIAL RECORDS OF INTERESTING SCENES AND OCCASIONS FAR AND NEAR.



THE UNVEILING OF THE HUNGARIAN NATIONAL WAR MEMORIAL IN BUDAPEST: THE BASE OF THE COLUMN; WITH FINE STATUARY.

The monument erected at Budapest to the memory of Hungarians who fell in the war was recently unveiled. Our photograph shows the base of the central column, and the fine groups of equestrian statuary around it, and on the flanking colonnades. There was a march-past of the garrison in front of the memorial, and a commemorative address by Count Bethlen, Prime Minister of Hungary.



ALLINGTON CASTLE RESTORED BY SIR MARTIN CONWAY: AN ANCIENT KENTISH STRONGHOLD DATING FROM THE REIGN OF WILLIAM RUFUS.

The restoration of Allington Castle, near Maidstone, was begun in 1906 by Sir Martin Conway, now Director-General of the Imperial War Museum. Our photograph shows the excellent results of twenty-three years' work. The castle was first built in the reign of William Rufus. It was once the home of Sir Thomas Wyatt, the ill-fated leader of the rebellion against Queen Mary.



AN INTERNATIONAL GOLF DUEL: ARCHIE COMPSTON, THE WINNER (LEFT), AND WALTER HAGEN.

Walter Hagen, who recently won the British Open Championship again, met Archie Compston in a challenge match at Moor Park on May 31. Compston won by 8 up and 7 to play. The next day (June 1) they played a second match over the Blackwell course. This time Hagen won by one hole.



FIRE AT THE TOWER OF LONDON: CROWDS ON THE PAVEMENT OUTSIDE GATHERED TO WATCH THE FIREMEN AT WORK ON THE ROOF OF THE BUILDING.

Fire broke out on the evening of June 3 in a part of the Tower of London that is used as a military store for clothing and equipment, adjoining the married quarters of Waterloo Barracks. A sentry noticed smoke issuing from the windows about 6 p.m., and the fire alarm was sounded on a bugle by a drummer of the 1st. Batt. Grenadier Guards, who are quartered at the Tower. The guard and the fire-picket turned out and the London Fire Brigade was summoned. The fire was got under control within an hour.



THE ONLY SURVIVAL OF MEDIÆVAL MYSTERY PLAYS: A BASQUE PASTORAL AT TARDETS, WITH CHARACTERS DIVIDED INTO "CHRISTIANS" AND "TURKS."

"This photograph (writes a correspondent) represents a Basque pastoral at the village of Tardets (France). These plays are the only surviving relic of the mediæval mysteries. This particular one is 'Francois I.' The characters are always divided into two groups: the 'Christians,' whose costume is mainly blue; and the 'Turks,' or wicked characters, who wear scarlet coats and tall headdresses decorated with flowers. The Christians are seen on the stage, and one is challenging three Turks on horseback. The plays last five hours or more, and are in verse chanted in a monotonous singsong."



NOT A BULL-FIGHT, BUT A COW-FIGHT!: SWISS CATTLE CONTENDING FOR THE COVETED TITLE OF "QUEEN OF THE ALPS."

The annual and traditional "Combat de Reine"—Battle of Queens—(says a note sent with the photograph) was held on a recent Sunday at Martigny, Valais, Switzerland. An obstinate struggle took place between the contending cows, watched with enthusiasm by the spectators, who urged on the combatants with frantic cries, and hailed the victor as "Queen of the Alps." This title of honour is eagerly coveted and prized by the owner of the winning animal."



THE EMPIRE'S LARGEST HOTEL, OPENING THIS MONTH: THE "ROYAL YORK," AT TORONTO, OVER 400 FT. HIGH.

The Canadian Pacific Railway's new hotel at Toronto, the Royal York, is the largest in the British Empire. The opening was arranged to take place this month, and all its 1000 rooms were booked for the occasion months ago. The hotel bears the old name for Toronto—York. The central tower has twenty-eight storeys, with a roof garden on top, affording splendid views over Lake Ontario.



GEORGE III.'S CONTEMPLATED RETREAT IN THE EVENT OF A FRENCH INVASION: KIRBY HALL—A FAMOUS HOUSE TO BE RESTORED.

Kirby Hall, Northamptonshire, which has been taken over by the Office of Works for restoration, was built in 1570, for Sir Humphrey Stafford, and is regarded as a perfect example of great English houses of the Renaissance period. In 1638-40 Inigo Jones repaired and "modernised" it. In Napoleonic times it was suggested as a possible retreat for the Court of George III. in the event of invasion.



SIX SIMULTANEOUS PARACHUTE DESCENTS FROM AEROPLANES IN FLIGHT: A REMARKABLE AIR PHOTOGRAPH TAKEN DURING A "REHEARSAL" FOR THE R.A.F. DISPLAY AT HENDON.

In this remarkable photograph, taken from an aeroplane in flight, six parachutists are seen descending simultaneously from the wings of three Vickers Vimy machines. The incident was part of the rehearsals for the Royal Air Force Display, to be held at Hendon Aerodrome on July 13. The Prince of Wales hopes to attend. The main spectacular event of the Display will be an air attack on a fortified air port. Great improvements have been made in the accommodation for spectators.



SOUTH KENSINGTON'S POPULAR MEMBER RE-ELECTED: SIR WILLIAM DAVISON, M.P., BEING CONGRATULATED.

Sir William Davison (Unionist) was re-elected for South Kensington by a large majority, polling 28,049 votes against 7570 for Sir Hugh Seely (Liberal) and 6354 for Mr. R. Goddard (Independent Unionist). Sir William was Mayor of Kensington from 1913 to 1919.



THE SWORD OF "GOOD KING WENCESLAS": A TENTH-CENTURY RELIC IN THE EXHIBITION CONNECTED WITH CELEBRATIONS OF HIS MILLENARY IN PRAGUE.

"An interesting exhibition (writes a Czechoslovak correspondent) was lately opened in the Vladislav Hall at the Hradcany Castle in Prague, in connection with the millenary celebrations of Prince Wenceslas, the hero of the English Christmas carol "Good King Wenceslas." The exhibition contains numerous items testifying to the cult of "the first Christian ruler" of the Czechs. The Vladislav Hall itself was built in 1494-1502, and it was the scene of mediæval tournaments. The sword and coat of St. Wenceslas (both exhibited) date from the first part of the tenth century. He died in 929."



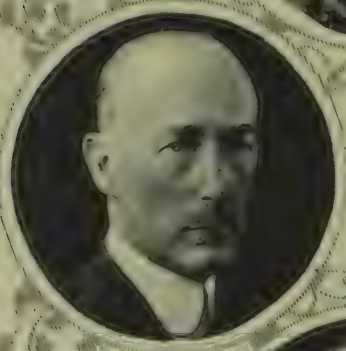
A 25,000-TON GERMAN BATTLE-CRUISER UPSIDE DOWN IN DRY DOCK: A STERN VIEW OF THE "SEYDLITZ"—SALVED FROM SCAPA FLOW—READY FOR BREAKING-UP AT ROSYTH.

One of the most wonderful feats of salvage ever accomplished was the raising of the great battle-cruiser "Seydlitz," one of the scuttled German Fleet at Scapa Flow. She was lifted to the surface upside down, and in that position was towed by tugs to Rosyth Dockyard. A photograph of her passing beneath the Forth Bridge appeared in our pages a few weeks ago. Above she is seen in dry dock at Rosyth, ready to be broken up. In the foreground is seen the stern, with the rudder and starboard propeller shafts.

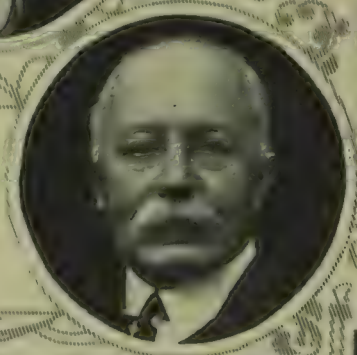
IN THE HONOURS LIST: MEN AND WOMEN OF NOTE.



SIR FREDERICK H. RICHMOND, BT. (New Baronet) Governor M.L. Hosp. Hospital Chairman Mental Deficiency Bd. Director-Governor Hudson Bay Co.



SIR ELLIS HUME-WILLIAMS, BT. (New Privy Counsellor.) K.C. M.P. for Bassetlaw, 1910-1929 Recorder of Norwich.



THE RT. HON W. C. BRIDGEMAN. (Created a Viscount.) Ex-First Lord of the Admiralty. Ex-M.P. for Oswestry.



SIR WILLIAM E. BERRY, BT.
(Created a Baron.) The well-known newspaper proprietor. Chairman of Allied Newspapers.



DAME HELEN GWYNNE-VAUGHAN. (New G.B.E.) Professor of Botany. Honoured for public and scientific services.



LADY HUMPHRYS. (New D.B.E.) Wife of Sir Francis Humphrys, until recently Minister at Kabul.



LT.-COL. SIR GORDON CARTER. (New K.C.V.O.) Sec. to the King's Representative and Clerk of the Course, Ascot.



DR. ROBERT BRIDGES.
(New O.M.) The Poet Laureate. Honoured "In recognition of his eminent position in the world of literature." Has held office since 1913.



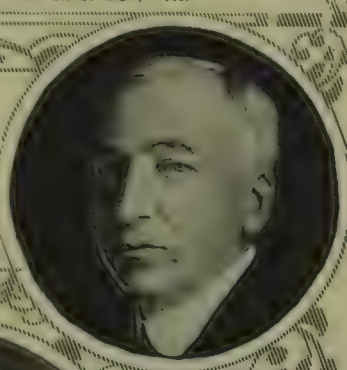
LORD INCHCAPE.
(Raised from a Viscounty to an Earldom.) Honoured for public services. Merchant. Senior partner in famous firms in India and elsewhere. Vice-President, Suez Canal Co.; Chairman, P. and O. and British India Steam Navigation Cos.; Director, National Provincial Bank, Atlas Assurance Co., etc. Has done much work for the Government.



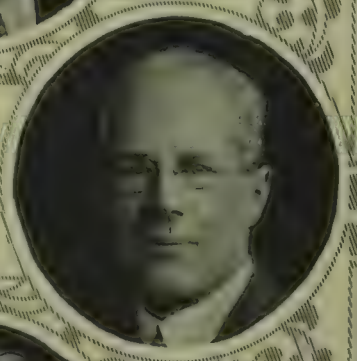
MR. JOHN GALSWORTHY.
(New O.M.) Honoured "for services to literature and the drama." The author of "The Forsyte Saga," "Justice," "The Silver Box," etc.



SIR PETER CHALMERS MITCHELL. (New Knight.) Secretary of the Zoological Society, whose centenary is this year.



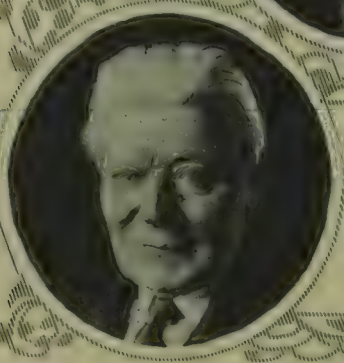
DR. THOMAS JONES.
(New Companion of Honour.) Deputy Sec. to the Cabinet; and Sec., Committee, Civil Research.



SIR HENRY C. H. CARPENTER. (New Knight.) Professor of Metallurgy in the Royal School of Mines. M.A., F.R.S.



SIR FRANK TREVOR BIGHAM. (New K.B.E.) Assistant Commissioner of Police of the Metropolis. A "Centenary" honour.



SIR PHILIP BEN GREET.
(New Knight.) The famous producer of Shakespeare's plays, and Shakespearean actor.



SIR WILLIAM TYRRELL.
(Created a Baron.) His Majesty's Ambassador Extraordinary and Plenipotentiary at Paris.



REAR-ADM. SIR CHARLES ROYDS. (New K.B.E.) Deputy Commissioner of Police of the Metropolis. A "Centenary" honour.



The Call of the Sun Country.

There is an old saying that he who knows the Sun Country will always hear its call.

It is the call of Africa and its golden sunshine, that great natural source of health and healing which medical science is utilising more and more to-day.

In the open spaces and mountain air of the Veld, or the glorious freshness of the ocean resorts, the quality of the temperate sunlight of South Africa is supreme. A visit to this Dominion of blue skies combines the happy ideal of a complete health holiday with an invigorating change of scenes and interests.

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An English Spa for the Holidays.



ONE OF THE MANY FAMOUS OLD ABBEYS SITUATED IN THE BEAUTIFUL COUNTRY SURROUNDING HARROGATE: BOLTON ABBEY.



THE LOVELY VALLEY GARDENS OFFER THE MOST DELIGHTFUL MUSIC, PROMENADES, AND AMUSEMENTS, INCLUDING TENNIS ON THE NEWLY CONSTRUCTED COURTS.

DURING the last few years there has been a universal vogue for seeking health and holidays at foreign spas. Yet England has magnificent spas of her own, more interesting, perhaps, by reason of their fewer number. One of the most justly famous is, without doubt, Harrogate, and the reasons are not far to seek. This part of England has always been a great favourite with the Royal Family. It has been the King's custom to stay at Bolton Lodge nearly every autumn for the shooting, and Princess Mary Viscountess Lascelles is often to be seen shopping in the town or attending the very fine concerts which are held there, for her home is quite near. The journey is quick and comfortable, for the London and North-Eastern Railway run new Pullman trains from King's Cross, fitted with every luxury.

A beneficial providence has given to the surrounding countryside some of the most beautiful spots of England. The beautiful Yorkshire moors are quite close, and, unlike many spas, the town stands on a tableland 600 feet above sea-level, so that the air is singularly pure and bracing. The hills of the Pennines act like a rampart on the west, and catch the rain-laden winds from the Atlantic, causing a low rainfall throughout the year. For riding, motoring, and walking, therefore, the prospects are ideal, and, in addition, Harrogate possesses most of the advantages of a Continental pleasure resort. The hotels are luxurious and equipped with every modern improvement. The shops hardly need description—they have often been called "England's little corner of Paris." Then, for the energetically inclined, there are within easy reach three first-class golf-courses, laid amid lovely scenery—Starbeck (two miles), Pannal (three miles), and Oakdale, in the town itself. The tennis player is equally well provided for. In addition to the various clubs which admit visitors on short-period tickets, most of the hotels and hydros have hard and grass courts, and there are hard courts in the Valley Gardens and in the grounds of the Royal Hall. Here play is possible both winter and summer on all but the wettest days. Season tickets may be bought, or courts can be reserved twenty-four hours in advance for 2s. an hour. For two years in succession Davis Cup matches have been played on the Royal Hall courts, and the annual tournaments attract many "stars."



BOLTON LODGE, NEAR HARROGATE, WHERE IT IS THE CUSTOM OF THE KING TO STAY EVERY AUTUMN FOR THE SHOOTING.

The Valley Gardens, of which two views are given here, are a very great attraction. They are a riot of colour, and flowers bloom from early spring to November. There are music and tennis daily. Harrogate is the proud possessor of a magnificent concert-hall, and there is music at the various fashionable centres at all hours of the day.

It needs a more proficient pen than mine to tell of the wonderful cures effected by the eighty-eight medicinal springs at Harrogate. There is, however, a most interesting little book published by the Harrogate Corporation, dealing with the cures, and also with the town as a holiday resort. There are, in fact, two books, one for the technically minded and the other for general practical information, which includes, however, a description of the various waters and the diseases they remedy. These will gladly be sent gratis and post free on request to all who apply to F. M. Broome, Harrogate Corporation, Royal Baths and Wells, Harrogate, mentioning the name of this paper. Suffice it to say that there is available here every usual treatment given at Continental spas, and upwards of a hundred different curative methods are available.



A VIEW OF PROSPECT SQUARE, SHOWING THE WIDE BOULEVARDS WHICH MAKE HARROGATE ONE OF THE FINEST TOWNS IN ENGLAND.



THE VALLEY GARDENS, WITH THE BAND PLAYING, ARE THE DAILY RENDEZVOUS OF ALL FASHIONABLE VISITORS TO HARROGATE.



A PAGE FOR COLLECTORS:
THE DERBY AND SPORTING PRINTS.

By FRANK DAVIS.

THERE is no end to the amusement and interest to be extracted from sporting prints of every description. Apart from their very considerable decorative value, they are such essentially English productions, giving a detailed picture of the more light-hearted aspects of country life a century ago which, quite literally, can be paralleled in no other European nation, simply because similar pursuits, especially fox-hunting, were not carried on in precisely the same way elsewhere. One method of approach is to consider the work of the individual artists irrespective of their subjects, and more than one fine collection has been built up on these lines. Another, more limited in aim, but no less interesting, is to search out prints of every type dealing with a particular locality, such as Melton Mowbray. This week I propose to note the main items the would-be collector must attempt to acquire should he decide to confine his enthusiasms to Epsom and the Derby. The list does not pretend to be exhaustive; at the same time it does include the prints of importance which are not likely to decline in value.



FIG. 1. DERBY DAY ABOUT A CENTURY AGO: "EPSOM—PREPARING TO START"—ONE OF A RARE SET OF SIX ENGRAVINGS OF THE DERBY, AFTER JAMES POLLARD, A SPORTING PAINTER WHO DID MUCH TO MAKE THE MEETING FAMOUS.

All three Photographs on this Page by Courtesy of R. Ackermann and Son, Ltd.

It will be remembered that, compared with Newmarket, Epsom is recent history. There was no regular race-meeting at all on the Downs till 1730. The Oaks were instituted in 1779, and the Derby in 1780, but a long time elapsed before the race which this week has been the object of so many hopes took hold of the public imagination. There are scarcely any prints either of the course or of the winners until 1818. Collectors, however, would do well not to miss a print of "The Epsom Sweepstakes, 1792" by J. W. Edy after J. N. Sartorius. There is also a set of four aquatints by F. Pollard after this artist, which, though they deal with coursing on the Downs, are yet of typographical interest and so can fitly be mentioned here. They were issued twice—first in 1821, when the initials S. N. were inscribed in the bottom left-hand corner instead of J. N.; secondly in 1833, when the error was put right.

Epsom was by that time as famous as Doncaster, and the public demand for pictorial souvenirs increased enormously. The thirty years after George the Fourth's accession were the heyday of the sporting artist in England, when a hard-drinking, hard-riding tradition brought him as much work as he could conveniently cope with. As regards prints dealing solely with Epsom, the following four artists must be considered—Ferneley, Henry Alken, James Pollard, and J. F. Herring.

Of these four, Ferneley can be quickly disposed of, not because he is anything but a very considerable figure in the sporting world, but because his fame rests upon his inimitable portraits of horses, characters, and incidents in and near Melton Mowbray. Indeed, his name on the print of "Spaniel," the 1831 winner (Fig. 3), as on the few other racehorse prints after him, is not J. Ferneley alone, but J. Ferneley of Melton Mowbray—, showing quite clearly that his reputation was built upon his work in Leicestershire.

Henry Alken will provide two plates dealing with the subject of this note: one, "Derby Stakes, 1818—Preparing for the Start," and, in 1819, "Epsom Races. Mr. Thornhill's Sam beating Lord Darlington's Grey and Prince Paul."

We now come to the two artists who, as far as any skill with brush or needle can accomplish such a result, really made both place and meeting famous. There is a plate of Epsom Races in 1818 by, and after, James Pollard; a set of four after the same artist in 1834; the race of 1828—"Duke of Rutland's horse Cadland beating Mr. Petro's horse The Colonel"; and finally, more worth possessing, in my opinion, than any of the above, the jolly set of six, of which one is illustrated here, which have the following titles: (1) "Saddling in the Warren," (2) "The Betting Post," (3) "Preparing to Start" (Fig. 1 on this page), (4) "Grand Stand." (5) "Race Over," (6) "Settling Day at Tattersall's." Needless to say, he is a fortunate man who has the whole set undamaged and complete.

Finally, there is J. F. Herring, who really knew horseflesh, and, in this particular, can be accounted as second only to Ben Marshall. There is a long list of portraits of racehorses after Herring, and among them twenty-one Derby winners by various engravers (*e.g.*, Fig. 2). They are complete from 1827 to 1841 inclusive. "Attila," the 1842 winner, was painted by Hancock, Laporte, and F. C. Turner, but not by Herring. The years 1843 to 1846, and finally 1849, end this series, each item of which is both rare and desirable.

I have no information as to the price of publication of individual plates of Derby winners, but the St. Leger series was issued at 15s. coloured and 7s. 6d. plain each print. This reminds me that there is a rare book which occasionally turns up at auction entitled "Portraits of the Winning Horses of the Great St. Leger Stakes at Doncaster from the year 1815 to the present year" (1843).



FIG. 2. THE DERBY WINNER OF 1830: "PRIAM" (DESCRIBED AS "THE PROPERTY OF MR. WILLIAM CHIFNEY; JOCKEY UNNAMED")—AN ENGRAVING AFTER J. F. HERRING, OF DONCASTER.



FIG. 3. THE DERBY WINNER OF 1831: "SPANIEL" (DESCRIBED AS "RODE BY W. WHEATLEY" AND "THE PROPERTY OF LORD VISCOUNT LOWTHER")—AN ENGRAVING AFTER J. FERNELEY, OF MELTON MOWBRAY.

The title is misleading, for the volume contains twenty-nine winners of the St. Leger and seventeen of the Derby, nearly all after Herring. A few years ago this book could be obtained for about £500; since then its value has almost doubled.

How funny we looked then!



From a 1914
De Reszke advertisement

Did we really dress like that only fifteen years ago? Did we really dance like that? Fashions have changed with a vengeance! But De Reszke cigarettes are still the fine aristocrats they were then, still the mellowest and coolest and smoothest of all cigarettes. One change, however, their ever-increasing sales have brought: they can now be sold at the popular price of 10 for 6d.

DE RESZKE *Virginias*

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CHESS.

CONDUCTED BY ERNEST IRVING.

ONCE UPON A TIME.

Many chess-players think that Bogoljubow's bid for the championship is in the nature of a forlorn hope, and we must confess to a feeling that all the challenger will get from the match is some good practice. In their personal encounters, Alekhin has done many unkind things to his compatriot, but many years ago Bogoljubow gave his rival a "good hiding" and no doubt thinks that what he has done once he may do again. We give the game, in which the challenger, it must be admitted, showed great courage, vigour, and originality. He was then a student of twenty-four, and his opponent, three years younger, was already showing evidence of the genius which flowered later.

(*Ruy Lopez.*)

WHITE (Alekhin.)	BLACK (Bogoljubow.)
1. PK4	PK4
2. KtKB3	KtQB3
3. BKt5	BB4

We doubt if an example of the classical defence to the Lopez will be found in the forthcoming contest!

4. PB3	KKtK2
5. PQ4	P×P
6. P×P	BKt5ch
7. BQ2	B×Bch
8. Q×B	PQR3
9. BR4	PQ4
10. P×P	Q×P
11. KtB3	QK3ch
12. KB1	

With an eye to using the open K's file, and the advance of the QP.

12.	QB5ch
13. KKt1	Castles
14. PQ5	RQ1

Manifest danger attends the removal of the QKt, and Black prefers to sacrifice, obtaining thereby strong lines of attack for his R and B.

15. QKt	BKt5

The sacrifice is forced, for if 15. —— Kt×P, then 16. BKt3.

16. BKt3	QB5
17. P×Kt	B×Kt
18. Q×Kt	

The game up to White's 16th move forms a column in "Modern Chess Openings," and is there dismissed as favourable to White. There is more latent strength in Black's position than is apparent at a glance, however.

18.	B×BP
19. PKR4	

And in one bad move White, succumbing to a craving for air, throws away all his advantage.

19.	RQ7
20. RKB1	RK1
21. QKt5	R×BP!!

Literally a stunning move; there is no defence. Of course, if 22. Q×Q, R×P mate, and if 22. R×R, RK8ch, and mate next move.

22. B×Pch	KR1

Not, of course, K×B, because of Q×Qch.

23. RQ1	

If 23. BB4, Q×Q.

23.	Q×B
24. RQ2	PKR3
25. R×R	RK8ch
26. KR2	Q×R
27. QKt4	

If 27. QQ8ch, RK1.

27.	B×P

White resigns, as the disclosed check is mortal, and, if 28. Q×B, Q×Pch; 29. QR3, R×Rch. Alekhin has "come on" since 1914, and nowadays would, we think, have found something better than 19. PKR4.

SOLUTION OF PROBLEM No. 4048.—BY RUDOLF L'HERMET (SCHOENEBECK.)

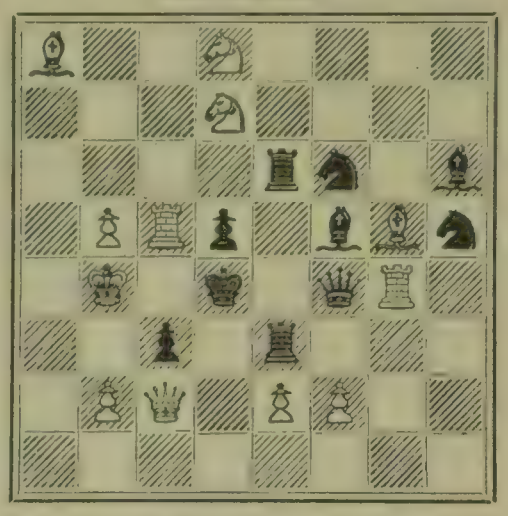
[r7; 3Q4; 7p; 1P1p3p; 3B3P; 1S1B1S2; 3p3P; 3k3K—mate in three.] Keymove—BR8 [B14—h8].

If 1. —— RKKt1, 2. QQR7; if 1. —— RR3, 2. QQKt7; if 1. —— RK1, 2. Q×R; and if 1. —— PQ5, 2. Q×P.

A brilliant key, which Herr l'Hermet thinks may be the first to exhibit the maximum removal of a B from a centre square. He must go to the far corner to clear the decks for the Queen's double attack. The first variation is very pretty, the R threatening to check. There are some near tries; for instance, 1. QB5 or KR7 threatening 2. BB2ch, and 3. QQ3 mate; which is defeated by 1. —— RQB1, as if 2. QB4 or Q×RP, then 2. —— RB7, and there is no mate. A fine three-er this, well up to the composer's high standard.

PROBLEM No. 4050.—BY L. WICKEN (CLAPTON).

BLACK (10 pieces).



WHITE (12 pieces).

[In Forsyth Notation: B2S4; 3S4; 4rs1b; 1PRp1bBs; 1K1k1qR1; 2p1r3; 1PQ1PP2; 8.]

White to move, and mate in two moves.

CORRECT SOLUTIONS OF PROBLEM No. 4044 from J H E Jarvis (Pukehou, N.Z.), and R E Broughall Woods (Chilanga); of No. 4045 and 4046 from Geo. Parbury (Singapore), and J S Almeida (Bombay); of No. 4047 from J Barry Brown (Naas), M Heath (London), and John Hannan (Newburgh, N.Y.); of No. 4048 from A Edmeston (Llandudno), L W Cafferata (Newark), E Pinkney (Driffield), J Barry Brown (Naas), H Burgess (St. Leonards), J M K Lupton (Richmond), H Richards (Brighton), M Heath (London), E G B Barlow (Bournemouth); and of No. 4049 from A Edmeston (Llandudno), L W Cafferata (Newark), and H Richards (Brighton).

CORRECT SOLUTIONS OF GAME PROBLEM No. XX. from J H E Jarvis (Pukehou, N.Z.); of No. XXI. from H H Shepherd (Royapuram); of No. XXII. from Julio Mond (Seville), and John Hannan (Newburgh); of No. XXIII. from L W Cafferata (Newark), J Barry Brown (Naas), Casual (Liverpool), and Julio Mond (Seville); and of No. XXIV. from W H Winter (Alton), A Edmeston (Llandudno), R S (Melrose), H Burgess (St. Leonards), L W Cafferata (Newark), T G Collins (Hume), E G S Churchill (Blockley), and H Richards (Brighton).

ANSWERS TO CORRESPONDENTS.

A G Z (New York).—Your route in G.P. XXIII. allows Black to play his R to QB6, holding the WP and threatening to Q his own. In No. 4047, 1. BR6, BB3!

L W CAFFERATA (Newark).—You are quite correct about G.P. XXIII., but we still think Black's most subtle defence is 4. — RB6ch.

H C SCHMEISSER (Vienna).—When did we publish the Ahues end-game to which you refer?

REV. W. SCOTT (Elgin) and J W SMEDLEY (Brooklyn).—In No. 4047, 1. QR6, KtKB3; 2. Q×Kt is not mate.

R E BROUGHALL WOODS (Chilanga, Rhodesia).—In No. 4045, 1. B×P, BQ6 *check*!

JOHN HANNAN (Newburgh, N.Y.). and OTHERS.—In Game Problem XXII., White cannot win if Black plays 1. —— KB2, which stops any White pawn. In Problem No. 4047 the BP on QR6 prevents a dual by QKt1 or KtQ4 after BR3.

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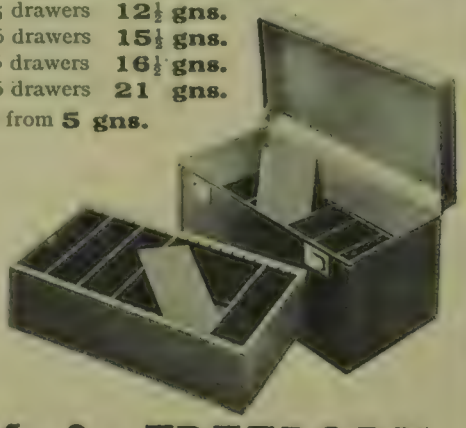
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SALE, JUNE 20th.—GOTHIC BREASTPLATE, BY ANTONIO MISSAGLIO.

THE CHRONICLE OF THE CAR.

ON VALUE-FOR-MONEY.

Prices and Merits.

An article I wrote on this page a few weeks ago on the standards by which I usually judge the merits of cars sent to me for trial and report has brought me a query from a reader which probably worries at least half the inexperienced buyers of new cars. He asks if there is not some outstanding basis of comparison by which he and others in his case may judge of the value-for-money of given cars. He confesses himself "perilously ignorant of everything I ought to know about horse-power and types of engines," but admits that the question of bodywork gives him no sleepless nights. On that point he knows what he wants.

The Disappearance of the Bad Car.

So far as cheap and moderate-priced cars go, there usually is a working basis, and it is price. In their price-classes cars to-day compete very keenly, not only as regards equipment and coachwork, but in efficiency and sound design. It is very nearly impossible to buy a bad car—a really bad one, I mean, not an unsatisfactory one—and, provided the novice confines his choice to the products of established makers, and does not try costly experiments with makes which have all their reputation in front of them, he can hardly go wrong.

Cheapness may Mean Better Value—but not a Better Car.

So far as the "works" are concerned, the cars in the £200, £300, and £400 classes respectively give much the same service, and not very different performance. Specially tuned cars of the "sports" order are, of course, excepted. They are made for a comparatively small section of the motoring public who ask for certain qualities not always considered either necessary or desirable by the majority. The open-minded novice, then, has little to think about in making his final choice but the length of his purse. The more he pays, as a general rule, the better the car (with certain exceptions), but he need not apply that rule so strictly now as formerly. He need not suspect a car because its price includes, let us say, a sunshine roof or pneumatic upholstery or dipping headlights, when its rival at the same price has only one or none of these "extras." It is more than probable that the two cars are equally good, but that special methods of production or cleverer "costing" have enabled the makers of the first to give his customers a little more than the makers of the second. In other words, his car is a little better value for money, though not, in itself, a better car.

Most Cars Go Well—with Care.

There are very few engines made which will not go well for several years, provided they are not overdriven and the makers' instructions for maintenance are faithfully followed. Some are pleasanter to drive than others; occasionally you get one or two with better performance than their rivals; but practically all are honest workers, and if you have no particular preferences, it does not matter which you choose. Gear-boxes vary more, but usually only in refinement—ease of gear-changing, less hum at high speeds, and so forth. Springing has improved enormously in every class of car, and it is comparatively rare to find steering which is below a reasonable standard.

The Alvis "Silver Eagle."

The latest model of the six-cylinder Alvis, now of 17 rated horse-power, is one of the still fairly rare cars which make an immediate appeal to the critical driver, not by reason of any special standard of performance, but by that peculiar quality which is the result of really conscientious work on definite lines. It is a quality difficult to describe, as it is produced by a large number of various features in design and construction, but the main impression it gives can be put into one word—success.

A "Successful" Car—

Such a car is this new Alvis. I had no idea before taking it over what sort of car it was supposed to be; whether an agile thing of the sports type, a sober family coach, a mixture of the two, or "just a plain car" with average performance. I had not driven it five miles before I was certain I knew what the makers' aim had been, and that they had made a successful job of it. Except for a detail or two of no great importance, the new Alvis represents a successful attempt to combine the three principal qualities most owners ask for to-day—ease of control, lively pick-up, and smooth running at high engine speed. I may be quite wrong, but I got the decided impression that its designers had taken a good deal of trouble and spent a good deal of money to secure those three features before anything else. It is certainly one of the pleasantest cars to handle; its flexibility and get-away are above the average; and its behaviour when one is making up lost time on top speed is of the restful order. You do not mind keeping your foot well down on the throttle-pedal, and you know that the engine does not mind. Hence that desirable peace of mind you enjoy with a high-class car.

—And One to Trust.

Although the details of the 2½-litre engine and chassis are much the same as those of its predecessors (with one or two improvements), the car, as a whole, is much better. Without any intended disrespect to the familiar four-cylinder 11.9-h.p. Alvis, I should say that this is the best car the works have yet turned out—or, at all events, the best I have driven myself since 1922. There is life and speed and comfortable riding, and the real pleasure I experienced in the driving of the car throughout the day was much increased by an impression of staunchness and capacity for hard work and rough usage which was very reassuring. A car to like and a car to trust.

Performance and Comfort.

Although you can drive this Alvis a great deal on top gear, the gear-change is so easy that you have no excuse for not using the excellently calculated third speed as it ought to be used. It is a most useful gear, and you can make the car do rather remarkable things on it, after only short practice. I wish it and second gear were rather quieter, but although their hum is pronounced at high speed (as is usually the case with all Alvis cars) I thought it less so than in previous models. I daresay it was accentuated by the closed coachwork, and in any case the noise is a perfectly healthy one, and has none of that particularly trying, high-pitched whine which makes one think of rapid teeth-wear. The saloon has plenty of room for four full-sized people, and is specially comfortable as regards leg-room in both front and rear divisions. It is finished off in workmanlike style, and its appearance is attractive. Those who like nice instrument-boards will approve of the specially neat arrangement of the dials. It is one of the best dashboards I have seen, and is worthy of the car. The price is £695, complete.

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Yours faithfully.

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THE EUMORFOPOULOS CHINESE BRONZES.

(See Colour Illustrations on Pages 993 and 994.)

ELSEWHERE in this number, as noted above, we reproduce in their full colour two of the beautiful plates from "The George Eumorfopoulos Collection Catalogue." Chinese and Corean Bronzes, Sculpture, Jades, Jewellery, and Miscellaneous Objects. By W. Perceval Yetts. Volume I. Bronzes: Ritual and other Vessels, Weapons, etc. (Ernest Benn, Ltd.; 12 guineas.) The edition is limited to 560 copies, and there are also thirty copies printed on a special hand-made paper at 25 guineas each.

This large and sumptuous volume, it should be made clear, is not the first of the whole catalogue, but merely the first in a new section thereof devoted to the objects mentioned above in the sub-title of this section. While the volume now under notice is concerned only with bronzes, the others in this section will deal with the sculpture, jades, jewellery, and so on. Our readers will remember that we have from time to time noticed the various volumes of previous sections covering the porcelain, pottery, and paintings among the Eumorfopoulos treasures. They are all of equal size and splendour, and bound in the same rich and dignified *format* of black-bordered gold. This monumental catalogue, when completed, will form one of the most magnificent sets of volumes in which a great art collection has ever been enshrined.

The literary contents of the present work comprise an interesting personal foreword by the collector himself, Mr. George Eumorfopoulos; a preface by the editor, Mr. Yetts; a chronological table of Chinese dynasties; and a long essay by the editor on Chinese inscriptions on bronzes, with chapters also on the technique of bronze-casting and on the different classes and uses of ancient vessels. Then comes the catalogue itself, giving the date and description of each of the objects (about 170 in all) represented on the seventy-five plates, with references to sources of further information enumerated in a very full bibliography of Chinese and other works. To this is added an index (printed in native script) to Chinese and Japanese writings. As for the plates themselves—a large proportion of them in colour—it is enough to say that they represent modern reproduction in its most perfect form. So excellent are they, in fact, that to look through the illustrations in this volume is almost equivalent to gloating over an actual collection of the finest Chinese bronzes.

Old Chinese bronze, like old English silver, has been decimated in the past through political upheavals, and only a fraction, probably, remains of what was originally wrought. "Two kinds of criteria," writes Mr. Yetts, "are needed in reviving the past: written records and material relics. Of the former only fragments survive, and they have suffered at the hands of transcribers, editors, and wilful falsifiers. Still more violent vicissitudes (we read) have overtaken the bronze relics of feudal China. The great disaster that befell them at the time of the Burning of the Books is somewhat obscured in history by the exaggerated prominence given by resentful scholars to the loss of ancient literature." Then follow many other instances from Chinese history of "organised destruction on a large scale." Deplorable as such vandalism must be, it adds value, perhaps, to those precious examples that have managed to survive.

BOOKS OF THE DAY.

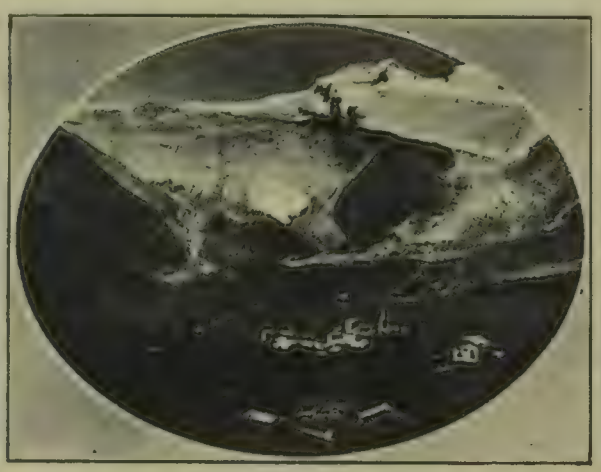
(Continued from Page 984.)

beautifully illustrated by numerous photographs and drawings, in "BUILDING CRAFTSMANSHIP." By Nathaniel Lloyd, F.S.A. (Cambridge University Press; 15s.).

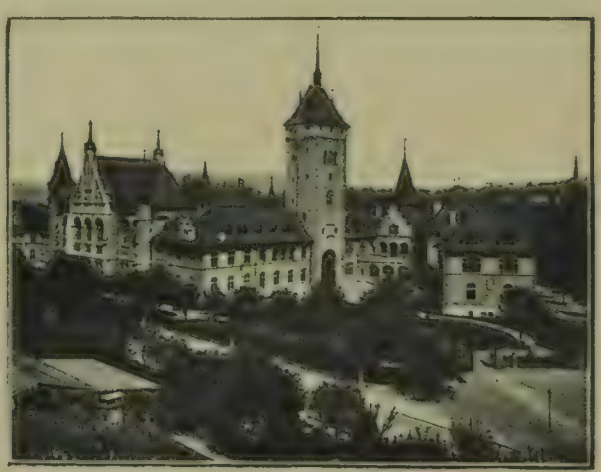
Ireland is the country of origin of two books which, though differing widely in character and period, are alike rich in Irish gaiety and humour. "RETROSPECTIONS OF DOROTHEA HERBERT." 1770-89 (Gerald Howe; 7s. 6d.), is the hitherto unpublished autobiography of a lively granddaughter of the first Lord Desart. The other is "AN ANGLER'S PARADISE." Recollections of Twenty Years with Rod and Line in Ireland. By F. D. Barker (Faber and Gwyer; 10s. 6d.). This is also a reader's paradise, especially when Patsey, the Irish boatman, is talking. Another phase of the Celtic spirit is embodied in two new volumes of the Duchy Edition of "Q's" tales and romances, namely, "MERRY-GARDEN AND OTHER STORIES." and "TWO SIDES OF THE FACE." By Sir Arthur Quiller-Couch (Dent; 3s. 6d. each). In his preface to the first-named volume, Sir Arthur discloses the surprising fact that every page of his books was written with a cheap pen which he purchased, forty years ago, in Oxford, to use in an examination. "Martial's slave-boy (he writes) was not dearer to him than this servant-for-life, bought for three-halfpence, is to me who hold it, writing these words." It is well for the fountain-pen industry that we are not all so preservative! C. E. B.



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MARINE CARAVANNING.—XXXV.

By Commander G. C. E. Hampden.

AT a lunch which I attended a few days ago, there happened to be many who were interested in marine caravanning. Some were owners of boat-building yards, but the majority were business men who spend their leisure time afloat in their own boats. No one present owned a large yacht or could be termed a Cowes yachtsman, so perhaps it was natural that the conversation should drift to the subject of boat-yard charges and the expense of yachting generally.

Now, yachting has been looked on for many years as the rich man's pastime, and to a large extent it has been. Yacht-yards, therefore, grew into the habit of charging what they could obtain from each individual, rather than instituting fixed prices for all. The motor-car industry passed through the same stage in its early days, and, until it emerged from it, its development was slow. This period has passed also as regards yachting, though there are still some firms, perhaps, that do not realise it yet.

It was with the utmost satisfaction, therefore, that in the course of conversation I heard an owner of a yacht-yard say that, as a yachtsman himself, he was determined to attract newcomers to the pastime, and more clients to his firm, by low prices both for building and repair work on all sizes of vessel. It is the old story of smaller profits made from a larger number of customers.

When I hear a remark of this kind I am filled with hope both as an owner and for the industry. It is an indication that the trade not only recognises, but intends to reorganise itself to meet, the requirements of the new breed of yachtsmen which motor-boats have produced. The owner with small knowledge of his vessel beyond sailing her, and consequently far too dependent on the advice of his captain, is dying out fast. In his place a new type has grown up who looks into matters for himself. Many are business men rather than members of the leisured classes, so their training, unlike that of the yachtsmen of old, has taught them the importance of personal supervision. These men form the rampart against disappointment and high prices, which have caused many recruits to give up yachting. They are not content to be mere passengers in craft which are handled by professional seamen, so they buy small boats which can be worked with the aid of guests, and one paid hand to keep her clean. In many cases even the one seaman is dispensed with, and this practice is on the increase. If it becomes much more common, as appears likely, it will affect the yacht-yards very considerably. It will force those that have vision to offer service in the motor-car sense.

A business man, for example, who owns a boat without any paid crew must be able to telephone to the yard where he keeps his boat, say on Friday afternoon, and order her to be ready the same evening for a week-end trip; or, alternatively, not having the time himself, he may want the vessel sent to some other port to meet him. He may leave the boat at yet another resort on the Sunday night, and will want her looked after. He does not fancy the idea of a bill from each yard he visits, but is quite prepared to pay a fixed charge for the season for the care of the boat, whatever port she may use.

To satisfy such requirements, yacht-yards all round the coasts must put their heads together and come to some agreement whereby they can work in with each other, and have a sort of central clearing house to deal with the bills.

If this could be arranged, I feel sure it would increase the number of owners very greatly, for it is the unknown expense that frightens people even more than ignorance of nautical subjects. My space is insufficient to do more than outline such a scheme, but I would suggest that any fixed charge agreed upon should include storage for the winter and insurance throughout the year, the only extras being those for provisions, fuel, and harbour dues. With such an organisation in existence, all the novice would have to do before he decided to buy any particular boat would be to enquire the cost of her yearly upkeep, which would be given as an inclusive price.



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THE WORLD OF MUSIC.

THE ITALIAN SEASON AT COVENT GARDEN.

AT Covent Garden the German opera season is now over and the Italian season has begun. The opening night was the occasion of the first appearance in London of Rosa Ponselle, a soprano who has made a great reputation in America and who is known to the British public only through a few superb gramophone records. One has to be very careful of judging singers by gramophone records alone, since the gramophone can hide as many defects as it can reveal; also, it is quite impossible to judge an operatic artist from singing that takes place in wholly artificial surroundings, and a gramophone record tells us nothing of a singer's ability to act.

Therefore it was with considerable trepidation that one awaited Rosa Ponselle's first appearance. Fortunately, for once, reputation did not lie, and she immediately made a very strong impression. It is a little risky to judge of a singer from a single performance in one opera, but nevertheless I feel sure that in Rosa Ponselle we have a quite remarkable artist who is hardly likely to have an equal among the Italian sopranos of the day. She combines a number of qualities which in themselves are rare, but which in combination are so rare that one cannot expect to find such a combination even once in every generation. In the first place, she has a beautiful voice of remarkable range and with no jumps from register to register. But, unlike so many possessors of beautiful voices, she has a wonderful technique such as any instrumental virtuoso might be proud of. Her coloratura is beyond reproach, being smooth, even, and in perfect tune. Then, in addition to these two virtues, she has true musical intelligence, as shown by the sensitiveness of her phrasing, which is always significant and never wooden or perfunctory. When I say that she also sings with breadth and imaginative warmth and has a vivid dramatic sense, it will be understood what an exceptionally gifted singer we have in her. Certain people criticise her tone adversely; these are people who are peculiarly sensitive to the "touch" of voices, and they consider that her voice has a certain "covered" quality to which they object. I understand what they mean, but I am sure that it is not a fault of production, but an innate characteristic of Rosa Ponselle's voice. Personally, I cannot understand their objection to it, for to me it is just an idiosyncrasy which one may either like or dislike or be indifferent to, but one which in no way affects her merit as a singer. There are people who dislike the reedy sound of the oboe, but like the cloying richness of the clarinet, and *vice versa*; but such differences of *timbre* do not affect the greatness of the artist, and whether one likes or dislikes the *timbre* of Rosa Ponselle's voice—and I must here record my own liking for it—one cannot fail to recognise her first-rate quality as a singer and actress.

In "Norma" she has a magnificent part that gives every scope to her unusual powers. This magnificent opera was first produced in 1831, when the composer, Bellini, was thirty years of age, and it has not been performed at Covent Garden for about forty years, although for about half a century from its composition it was the stock opera of every Italian opera company in the world. The Covent Garden Opera Syndicate deserves the warmest praise both for reviving "Norma" and for engaging Rosa Ponselle to sing the title-rôle. It is a heavy and exacting rôle, and it is all the more exacting because the coloratura convention is extinct and almost completely misunderstood to-day. The lyrical floridity of the Italian operas of Bellini's day was a style which had its masters and its servants like every other musical style. Bellini was emphatically one of the masters, and he uses the coloratura as a definite means of expression. "Norma" is a work of extraordinary lyrical beauty, and the duets, mostly in thirds, and the lyrical arias are as lovely and as fresh to ears that have the wit to hear them as they ever were, because they are not mere academic formulas or hackwork turned out to the contemporary pattern, but spring from a well of genuine musical sensibility and express real feeling.

Bellini, whose early death in 1835 at the age of thirty-four was one of the tragedies of musical history, was a composer of rare genius who, if he aimed at "clarity, elegance, beauty of form and expression," did not do so by rote or from theory, but naturally, from a genuine spontaneous power of clarity, elegance, and beauty. Nor was he by any means lacking in dramatic imagination. "Norma" has many fiery and effective pages; the last act, with its remarkable choruses of Druids, is a striking example of what Bellini could do in this way, and altogether "Norma" is an opera which I would consider worthy of a place with the great works of Gluck, which it resembles somewhat in a certain grave and elegiac beauty. Rosa Ponselle was supported by a good contralto, Irene Minghini Cattaneo; but the tenor, Nicola Fusati, was disappointing. His gestures are very ungainly, and his singing lacks finish. The choruses were good, and the whole performance was given with great vigour and brilliance under Vincenzo Bellezza.

The revival of "Turandot" provided a striking and interesting contrast to that of "Norma." The first scene, with the splendid choruses, was finely done, and remains one of the most spirited and effective things that Puccini ever composed. The *ensemble* of Ping, Pang and Pong sung by Aristide Baracchi, Luigi Cilla, and Giuseppe Nessi, was excellent; and Mme. Eva Turner repeated her success as the icy-cold and lovely Princess Turandot. Francesco Merli was again the tenor, and gave an admirable performance as the successful suitor, Calaf, and Ina Sonez was a very good Liu. The last act of "Turandot" remains the weak spot in this opera, unlike "Norma," which has a very fine last act, and a first act which is not only as effective as the first act of "Turandot," but of far higher musical quality.

It is an odd thing that change of musical fashion should so often obscure remarkable qualities. The operatic conventions of to-day, the conventions of "Der Rosenkavalier" and of "Turandot," will in their turn become as old-fashioned and out-of-date as those of "Norma"; but Strauss and Puccini will be lucky if, after the novelty has worn off and developments in musical form have made their compositions sound old-fashioned in style (which will inevitably happen), there is then to be found in their operas as much beauty and strength of feeling as in "Norma." It is to be hoped that the Covent Garden Opera Syndicate will have the enterprise next year to revive Bellini's "La Sonnambula." And if they can secure Rosa Ponselle again, they should certainly revive one of Verdi's finest operas, "La Forza del Destino," which has not been given at Covent Garden for many years.

The performance of "Don Giovanni" was a good scratch piece of heterogeneous team-work from

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which all Mozart lovers can derive a certain measure of enjoyment, although the lovers of Mozart are fastidious folk and crave for the perfection which seems always to elude them—at Covent Garden, at any rate. That fine baritone, Mariano Stabile, was an excellent Don Giovanni. It would be difficult to find a more polished and effective artist. Miriam Licette and Heddle Nash did well in their several ways, and Mr. Nash in particular sang in a very attractive style.

The Zerlina of Elizabeth Schumann is well known and admired, and needs no comment. Mr. John Barbirolli conducted for the first time at Covent Garden, and showed himself to be a young operatic conductor of promise. His handling of the music was refined, and showed seriousness, but he has still to gain in the technical control of the orchestra for the exposition of his ideas. Nevertheless, the performance was creditable to him, and he will benefit greatly by experience.

The worst feature of the performance of "Don Giovanni" was the numerous long waits between the scenes. This effectively reduced the warmth of the audience after every scene and completely spoiled the dramatic effect of the opera. It is to be hoped that this is now remedied, and that the other performances of "Don Giovanni" will go smoothly and rapidly.

W. J. TURNER.

THE PLAYHOUSES.

"JANE CLEGG" AND "MEDEA" AS A DOUBLE BILL.

IT is not often that an actress has the chance of appearing in two masterpieces—ancient and modern—in one evening's bill, but Miss Sybil Thorndike gets the chance just now at Wyndham's. She and Mr. Lewis Casson have arranged a programme including Mr. St. John Ervine's "Jane Clegg" and the "Medea" of Euripides, and in such association the modern playwright shows to no disadvantage. Both plays in their different veins are tragedies and present tragic heroines; but modern women do not use poisoned robes or murder their children in revenge when faced with infidelity: their martyrdom is often more long-suffering; their treatment of errant husbands is more merciful, if no less trenchant. Jane Clegg is prepared to rescue her wretched husband from a mess in which he has involved himself through cashing and using a cheque that belongs to his firm; she is willing to pay his debts to a bookmaker; but she draws the line at going on living with him when she finds that he has lied to her about another woman whom he has been keeping and who is expecting a baby of which he is the father. Here is the culmination of years of misery, and she quietly tells him to leave her. That is the modern woman's equivalent for Medea's storms of passion and barbaric methods of requital. The two principals emerge most successfully from the modern tragedy. Miss Thorndike's Jane Clegg has always been one of her most masterly performances, and Mr. Casson pictures the worm of a husband to the life. In "Medea" Mr. Casson, who was so wonderfully good years ago as the Messenger, now plays the thankless and graceless part of Jason. He has not quite majesty enough to carry off this shoddy "hero's" disloyalty, but he has his fine moment in the catastrophe of the drama. Miss Thorndike also has her touches of inspiration, but certain mannerisms of speech and monotony of gesture and delivery somewhat take from a gallant effort. One could wish her Medea a less insipid chorus.

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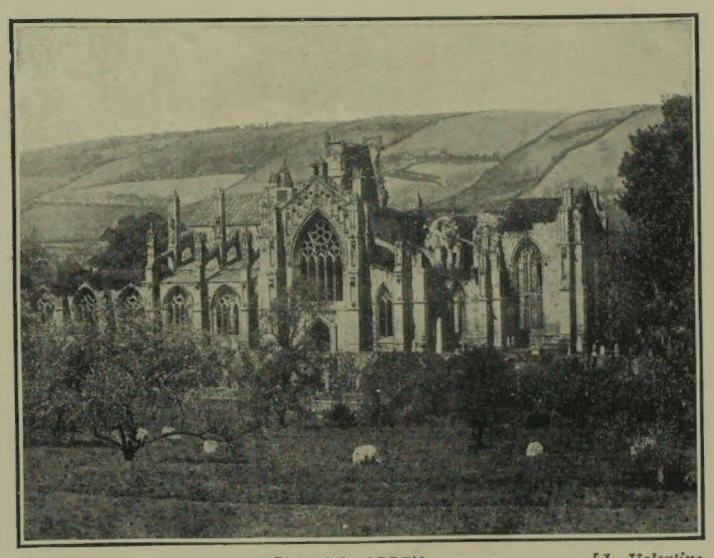
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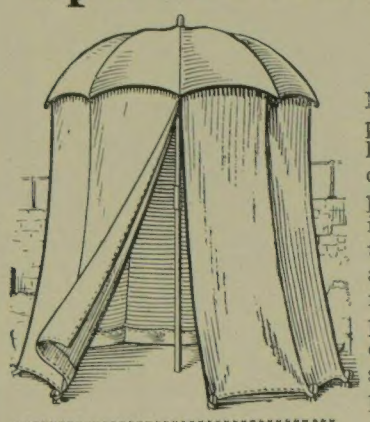
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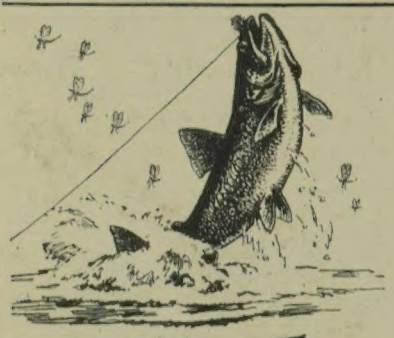
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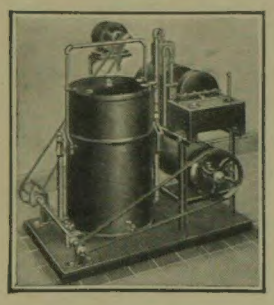
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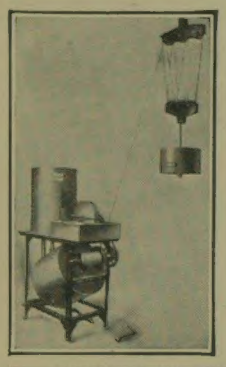
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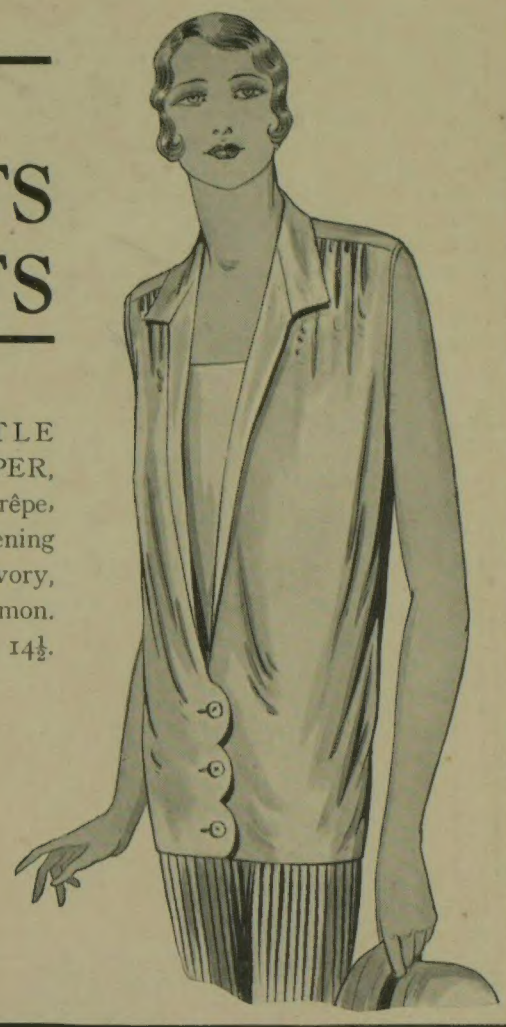
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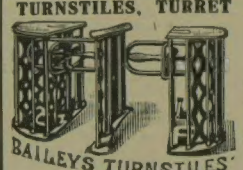
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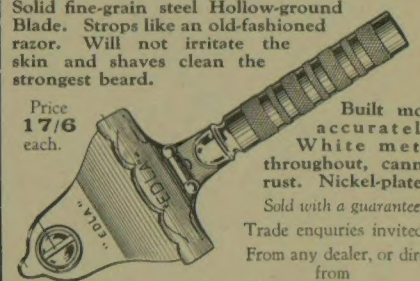
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